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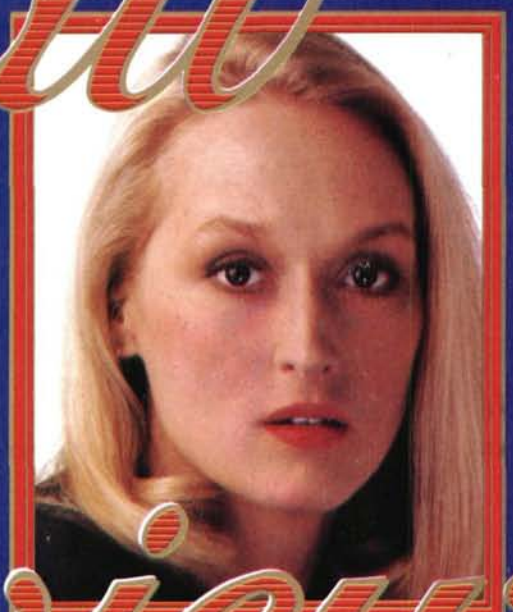
GALA SPECIAL ISSUE

NEW YORK Fall Preview



Meryl Streep stars onscreen in *Still of the Night* and *Sophie's Choice*.

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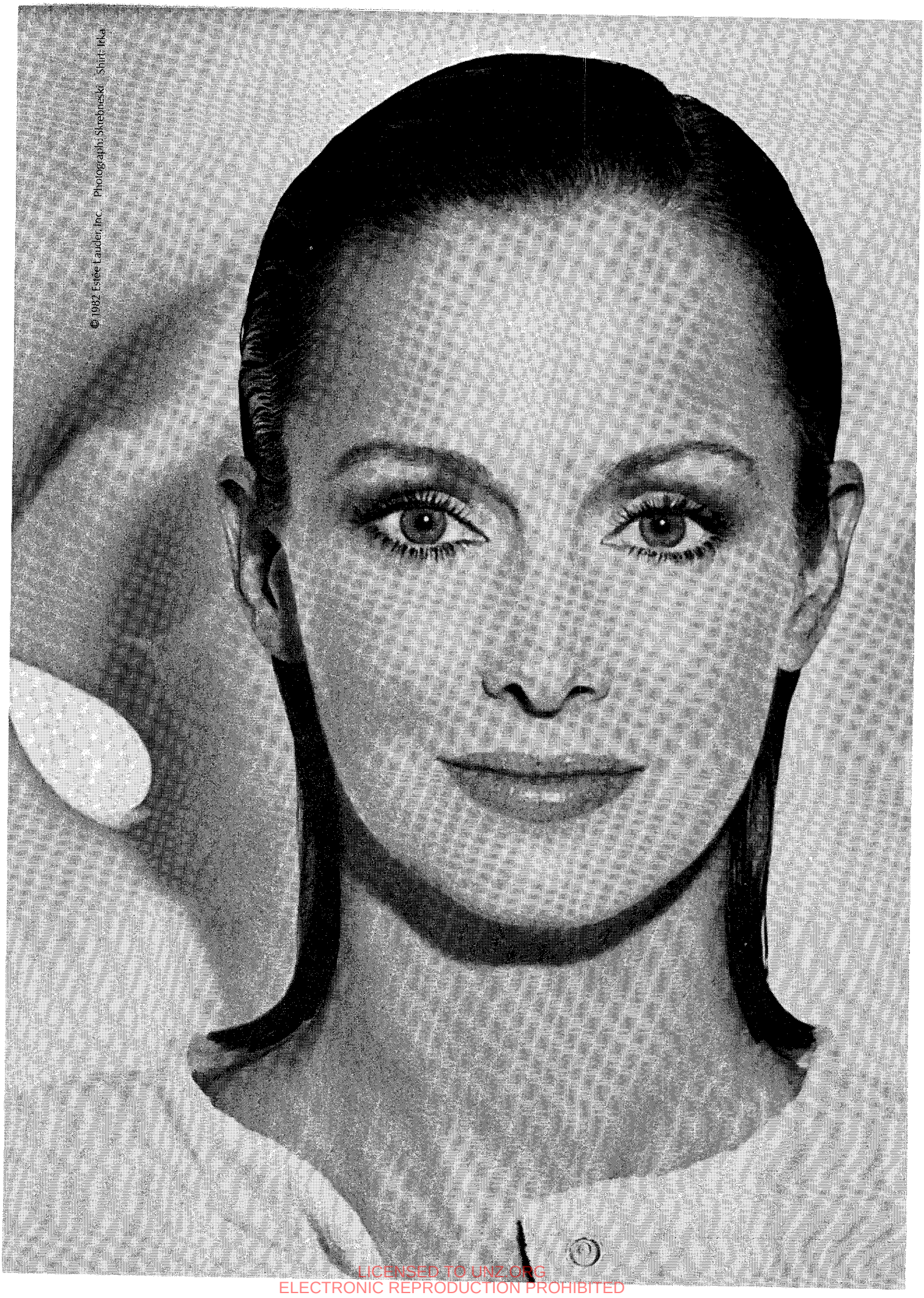

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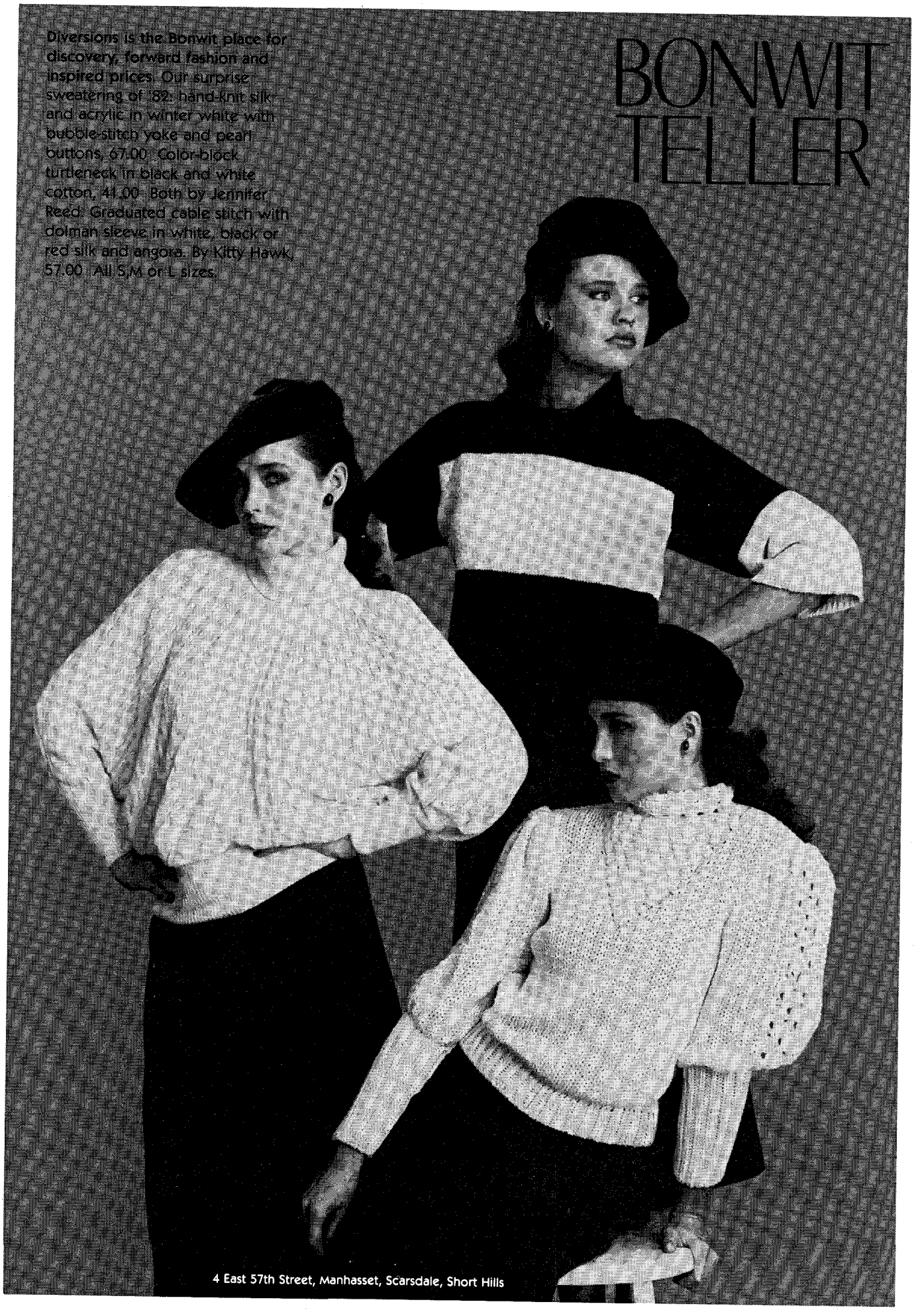

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Fall Preview

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By David Denby

An English actor, with spectacles, shaved head, and loincloth, stars in an epic drama of the fight for Indian liberation. Dustin Hoffman, Paul Newman, and Meryl Streep star in other films, serious and not.

38 Theater
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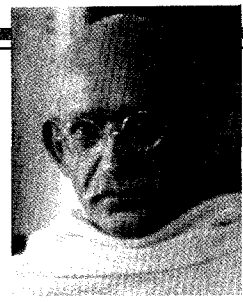

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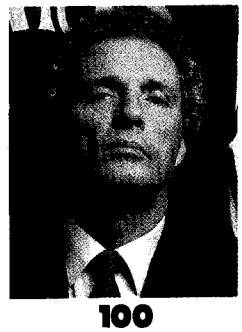

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Articles and listings for this special issue were edited by Ellen Hopkins, Rhoda Koenig, and Carter Wiseman. The design is by Robert Best, assisted by Patricia Bradbury. Karen Mullarkey directed the portrait photography. Susan Vermazen edited the pictures for the listings.

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Cover: Photograph of Meryl Streep by Henry Wolf; typography by Ann Pomeroy.

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TIME

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So, to avoid getting thrown into the spiral of downward mobility yourself, show your products to prospects who have the money to buy them. In TIME.

TIME

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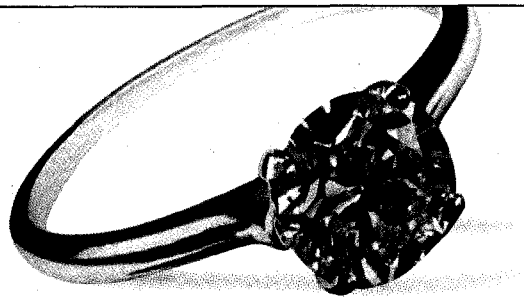

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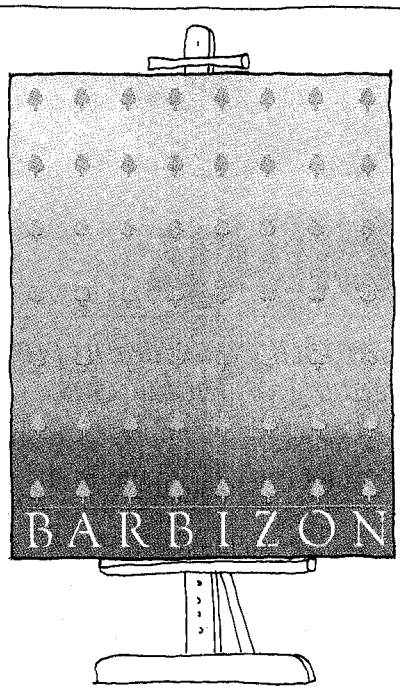

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LETTERS

Columbus Discovered

AS AN ARTIST OF NO REPUTE WHATsoever, it is always disheartening and exciting to read articles like "Downward Mobility" and "Hello, Columbus!" ["New York's New Left Bank," by Peter Hellman, August 30]. I came to New York in the fifties as a wide-eyed midwestern youth. The first place I lived was a loft on West 24th Street, for $28 a month. When that went up to $38, I moved to a railroad flat on Jones Street. It had a fireplace in the kitchen and one in the living room. When that went up to $95, I moved to West 79th between Amsterdam and Columbus. It was a seven-room apartment with five walk-in closets and a buzzer in the floor to call the maid. When that went up to the outrageous price of $135, I bought a house and moved to Staten Island. Yes, I sold a seven-room apartment on West 79th for $500 to move to Staten Island.

For artists of no repute and very few sales, there is now no place to move. In a year or two I will again sell, and move to Hawaii. I love you, New York, but cannot afford you.

George Vye
Staten Island

WHAT PRICE THAT *je ne sais quoi* OF A summer night on the Left Bank of Paris? Overcrowded, pompous, and blasé are the adjectives that spring to mind to describe an abysmal dinner at Nikki & Kelly. Specifically, our waitress was rude, uninformed, and slow. The food (I waited twice to be told, "Oops, pardon, we are out of that this evening"), cold, dull, and tasteless. I played bumper chairs with my neighbor's chair all evening. I had taken out-of-town friends for a special evening on Columbus Avenue for all those reasons you mentioned in your article. But, *mon Dieu,* what a disappointment!

Lisbeth Mark
Manhattan

I MUST TAKE EXCEPTION TO MOST OF Peter Hellman's panegyric. Mr. Hellman canonizes Michael Weinstein. Did he realize that Nanny Rose, which Weinstein owns, is in violation of the sidewalk-café guidelines of the city's Department of Consumer Affairs, which prohibit both an enclosed and an unenclosed café on the same site? Another of the anointed is Elliot Klepper, whose disregard for the residents of 57 West

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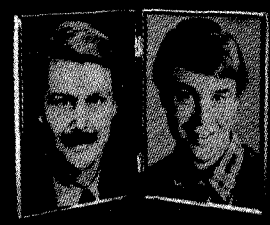

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75th Street, where Rúelles is located, and the community in general has occasioned several meetings of the Planning and Zoning Committee of Community Board 7, of which I am a member. Check the City Planning Department and the Buildings Department and you will find that the sidewalk café at Nikki & Kelly is illegal as well, because the original zoning of the property is residential.

Therefore, let us agree that the bottom line with these good gentlemen is the profit to be made. The more the merrier, and never mind that Columbus Avenue is now like West 8th Street. For some, there is secret satisfaction that the once despised West Side has now become a "hot ticket." But for the true believers, who have lived here while others scoffed, the new commerciality, the crowds, the carnival on Columbus are no cause for rejoicing.

Jan Levy
Manhattan

THE ARTICLE MADE NO MENTION OF AN eatery I loved when I lived in that unfashionable neighborhood, in the late forties. Was Barney Greengrass's place (where a sturgeon sandwich cost $1.25) "gentrificationed" out of existence?

Paul Delense
San Francisco, Calif.

Editor's note: Barney Greengrass, which was the subject of an article in our October 20, 1980, issue ("A World of Nova," by Jonathan Schwartz), is still going strong at 541 Amsterdam Avenue, near 86th.

Shipshape Saudis

I MUST TAKE EXCEPTION TO YOUR "INtelligencer" report "Saudi Sailors: No Dirty Hands" [August 30]. I served with Saudis aboard a U.S. Navy amphibious ship three years ago. I found them to be friendly, hardworking, and devout Muslims. They only complained about not enough work in the engine room and our unfamiliar diet. Also, the Saudis had been crewmen aboard U.S. patrol boats long before their government purchased its own. To my knowledge, the only complaints were cultural ones misinterpreted by Americans—usually the press.

John Francavillo
Brooklyn

Layer, Lady, Layer

WHY ARE YOU ENCOURAGING WOMEN TO spend thousands of dollars to look like bag ladies ["Fashion: Choices for the Eighties," by Anna Wintour, August 23]? The only thing that saves Kirsti Toscani is her obvious beauty. Those of us who are merely attractive would look ghastly in those getups. I think there's something more serious going on here than just making "women of fashion"

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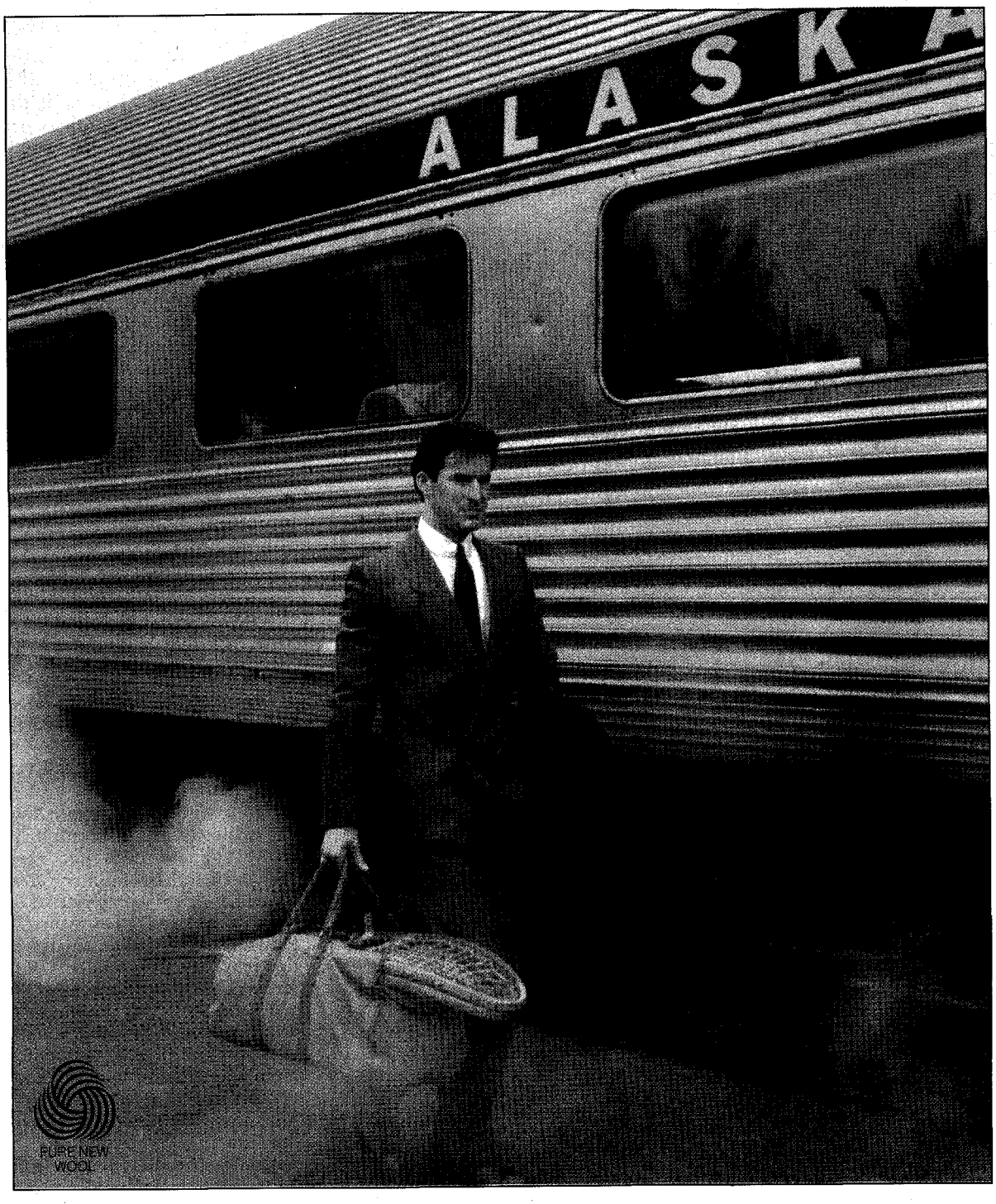

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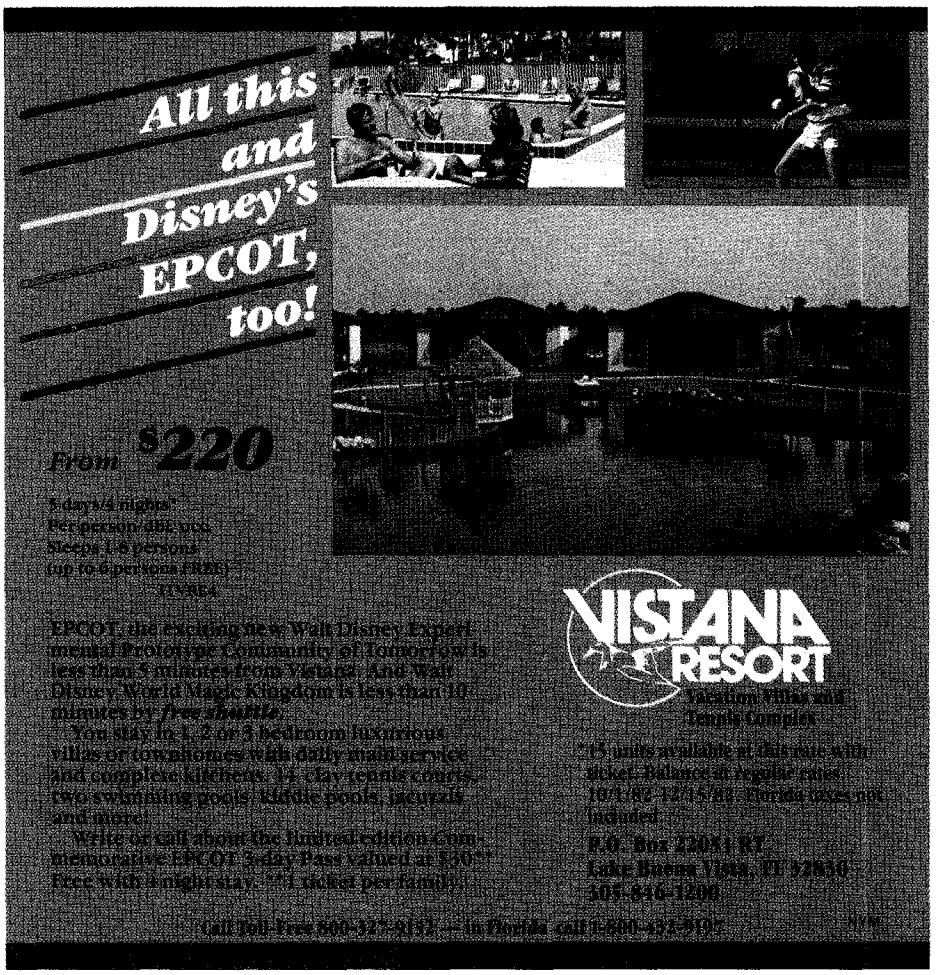
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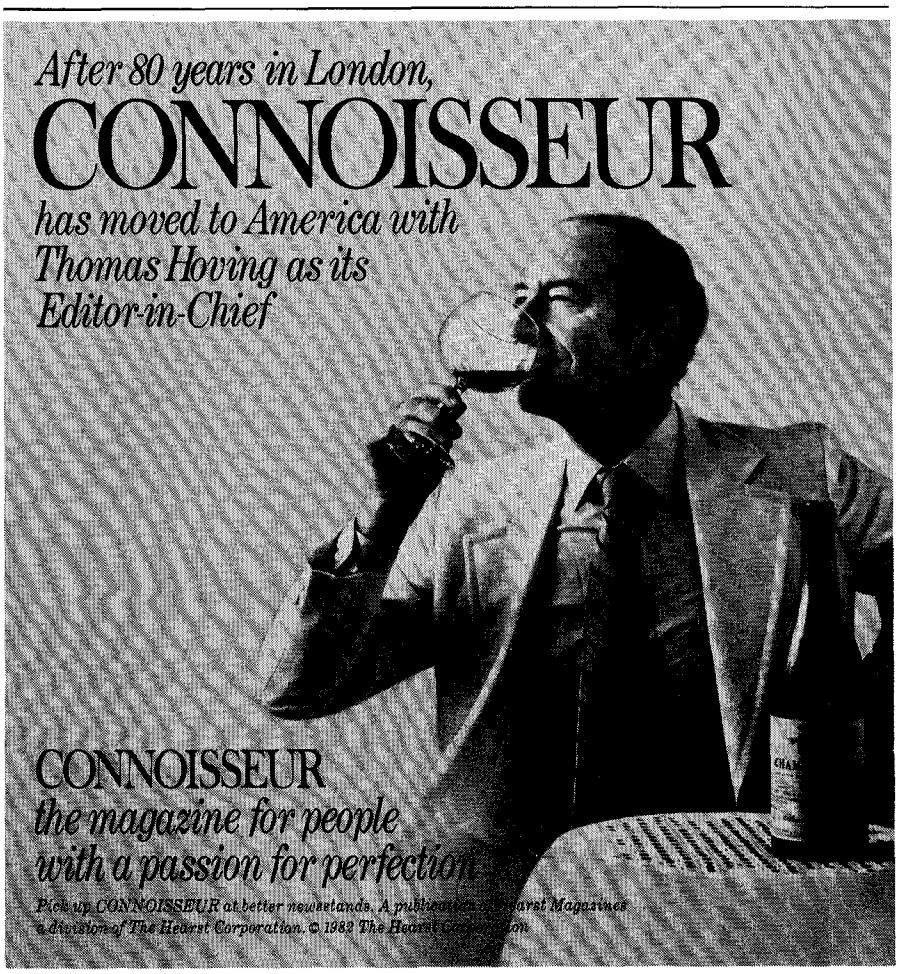
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look foolish. It seems to be another example of American industry reeling in the recession and forgetting the basics of healthy competition. Instead of increasing quality or decreasing price, the fashion industry is resorting to a freak show.

Jacqueline Hornor Plumez, Ph.D.
Larchmont, N.Y.

HOW CLEVER OF YOU TO PUT THE PROBlems of the "downwardly mobile" into proper focus with your "Choices for the Eighties." Surely any M.B.A. worth her middle-management job would rather spend $2,915 on a "polished city look" (page 30) than on comfortable housing.

Fay Haussman
Amagansett, N.Y.

Papp Art

"JOE PAPP'S THIRD ACT" [BY MARIE Brenner, August 9] could not be more wrong in the impression that it gives to your readers. I have watched it all from the beginning, as the first chairman of the Mayor's (Robert F. Wagner) Committee for Free Shakespeare in the Park, as a trustee of the New York Shakespeare Festival since its incorporation, and as its longtime secretary-treasurer. First, the summer productions in Central Park (and more recently also in the other boroughs) remain after 27 years New York City's most outstanding cultural event, enjoyed by thousands each year and emulated by cities and towns all over America. Joe Papp deserves full credit.

Second, the Public Theatre is acknowledged as America's most creative source of new plays and new ideas for the theater. Where else can young authors and artists come to test out their fledgling wings? Joe Papp is their seminal supporter and inspiration. Thus, the festival's board does not expect that each play will be another *Chorus Line, Pirates of Penzance,* or one of the many Papp plays that have won Tonys or Pulitzer Prizes. Only a small fraction of first plays and new concepts in the theater are commercial successes.

Third, it follows that playwrights and artists have not left the festival because of conflict with Joe, but rather have gone on to other exploits and successes in the conventional theater and in Hollywood. The nonprofit festival has given them their start.

Finally, the New York Shakespeare Festival is one of the few nonprofit, publicly oriented theater ventures to be in the black. Our reserve fund is not sufficient to finance more than a small portion of our activities, but it does give us a base upon which our fund-raising efforts can build. Here again, the credit belongs to Joe Papp, fund-raiser without peer.

Stanley H. Lowell
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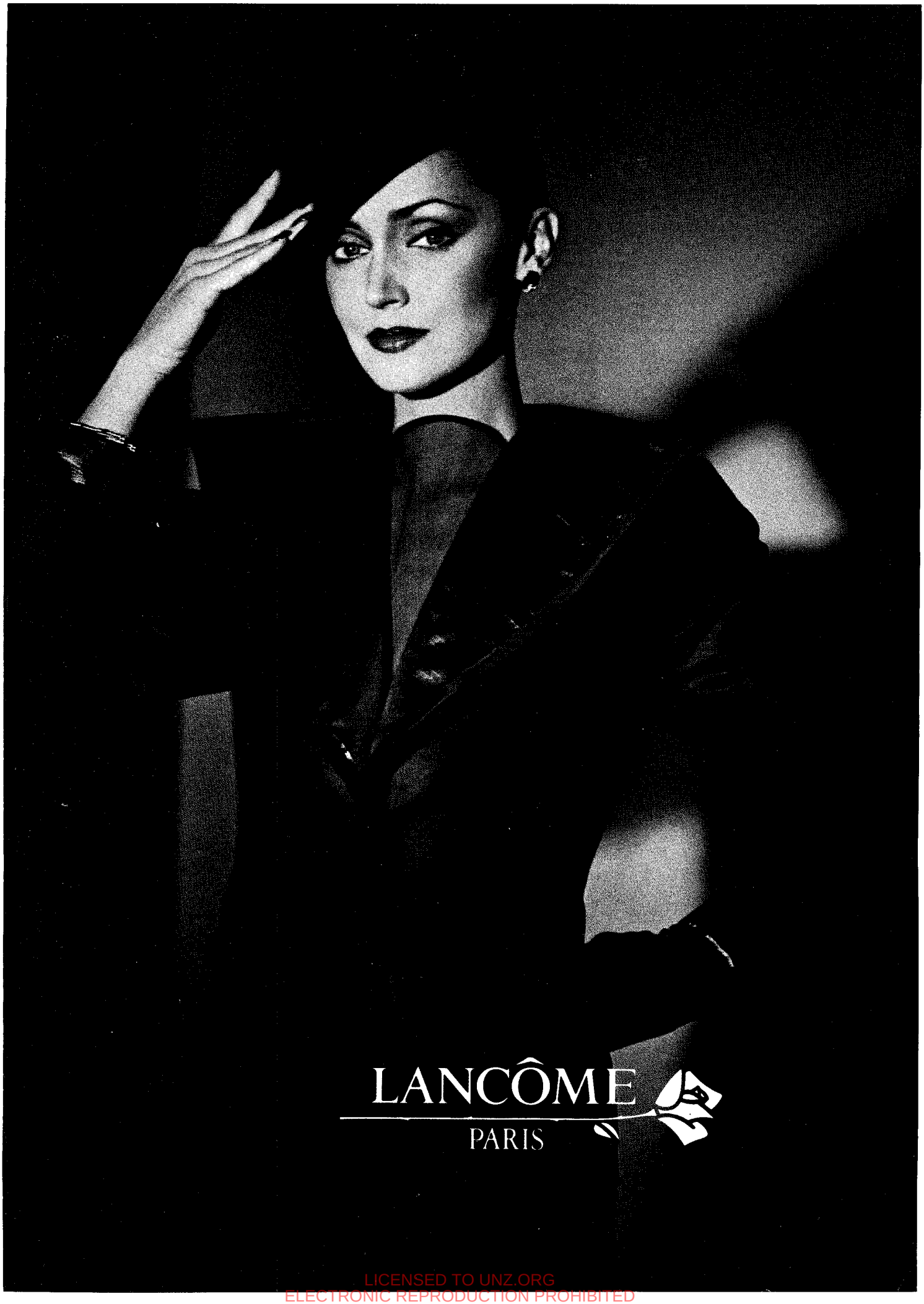

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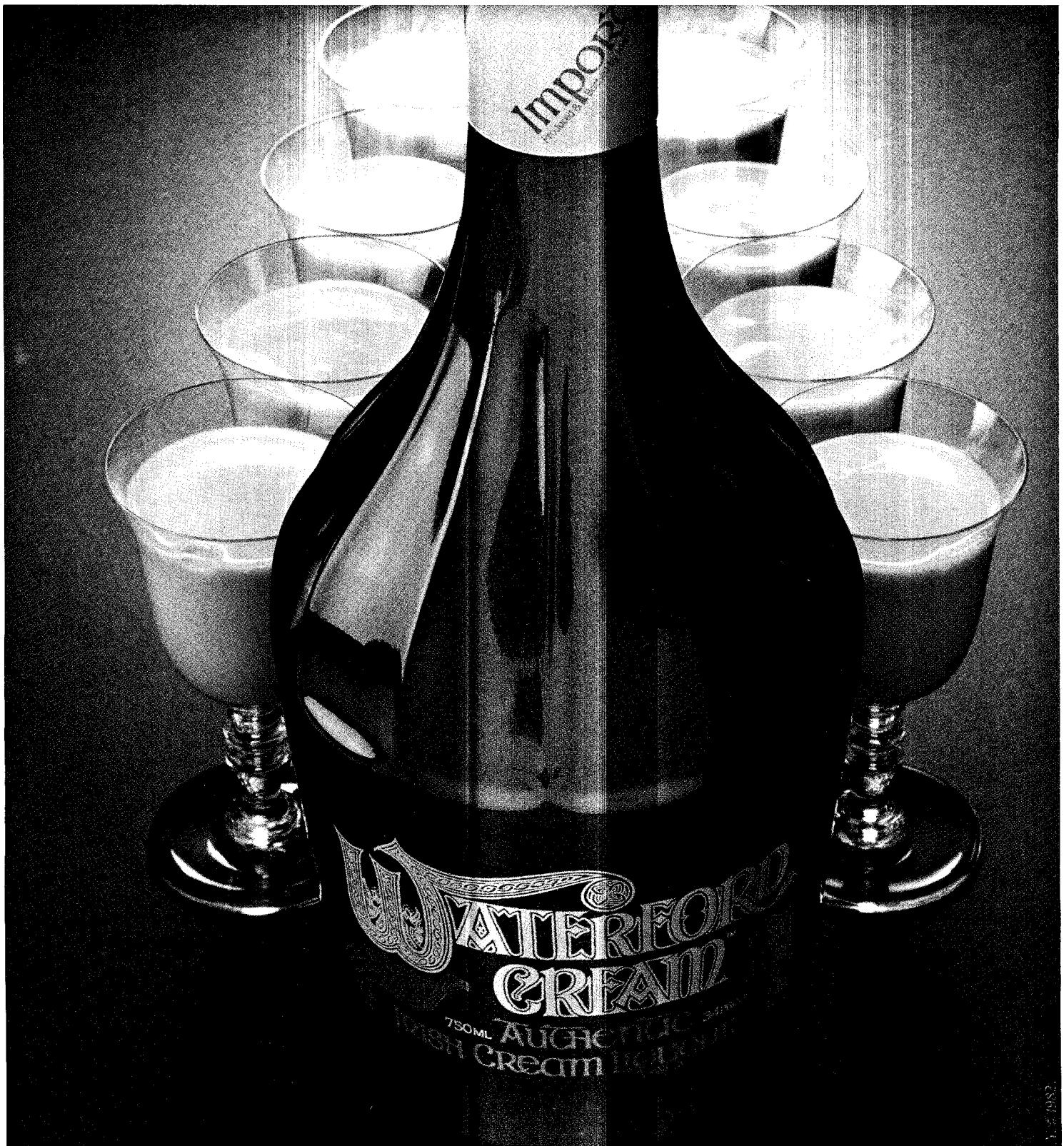

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INTELLIGENCER

Cartier Boss Plays Name Game

WHEN *Time* MAGAZINE called Cartier's retailing department to find out what was behind this month's unprecedented clearance sale at the jeweler's Fifth Avenue store, the firm's 30-year-old French chairman, Nathalie Hocq, took the call—under a nom de telephone.

A *Time* researcher had asked to speak to Tom Wendorff, Cartier's retailing vice-president. Calling herself "Cora McGee" and "Mr. Wendorff's assistant," Hocq told the staffer that the clearance was just part of a change in marketing strategy, and *Time* reported this as fact last week.

A Cartier spokesman also initially offered *New York* a "statement" from Cora McGee, maintaining this would be the inside story because "she was taking the minutes when management was proposing the sale." However, the firm's personnel department told us they had no such employee.

One source suggested Hocq didn't want *Time* to

Hocq: *Irish ruse.*

reach Cartier staffers who might reveal that "sales are really down," but the firm officially denied business was sagging: "Nathalie used the [pseudonym] she uses when she travels, Cora McGee," said Cartier president Ralph Destino.

Mario Cuomo, Media Consultant

Mario, Matilda: *Rewriting campaign copy.*

HAD TROUBLE FATHOMING the slogan that appears in Mario Cuomo's TV ad, "Concerned enough to be strong and strong enough to be concerned"? You're in good company.

"I heard there were people in his camp who argued that no one understood that line," said one source close to the lieutenant governor's campaign. "Mario told me he wrote it himself."

That doesn't surprise at least one Cuomo acquaintance, who told *New York* that the last time the politician was fighting Ed Koch—in the 1977 mayoral primary—he had a habit of consulting his wife, Matilda, about ads proposed by his media consultants: "Then he'd rewrite the copy. It drove his ad people wacky."

Still, Harvey Cohen, Cuomo's media man for this campaign, said he didn't mind when the candidate inserted the "concerned" slogan into a professionally drafted script. And Cuomo himself said the slogan's meaning is self-evident: "Society has to be concerned about its protection, and so we need to stay strong, but strong enough to stay compassionate."

Arms-Control Chief Giving Soviets an Opening?

PRESIDENT REAGAN'S NOMINEE for a top nuclear-nonproliferation job has quietly abolished the government unit that monitors technology deals with countries like the Soviet Union.

Norman Terrell's confirmation as chief of nuclear-weapons control for the United States Arms Control and Disarmament Agency has been blocked since March by Senate conservatives who contend he's "soft" where the Soviets are concerned. But Terrell has begun working at the job, and in a recent internal memo he announced that he was disbanding the department's technology-transfer section.

"To do this when he's awaiting confirmation is just stupid," said one Senate source. Another, who complained that Terrell spent much of the summer and a large amount of his bureau's budget "roaming Europe," charged, "Now they'll be allowing the Soviets to get American computers to design bombs to drop on New York."

Terrell would not return *New York*'s calls, but his assistant, Arch Turrentine, said that though the technology section—which advises the Commerce Department on licensing exports of hardware that might have a military use—has been eliminated, sensitive overseas deals will be screened elsewhere in the bureau. As for Terrell's travels, they were for "non-proliferation consultations," Turrentine said.

Kennedy Center: A Charge in the Air

AS THE ONLY MEMORIAL TO John F. Kennedy in the nation's capital, the Kennedy Center is open to tourists free under a law that applies to all presidential monuments. But that will end if a California investment banker who was Zsa Zsa Gabor's fourth husband has his way.

Herbert Hutner, recently appointed head of the center's advisory committee by President Reagan, wants to charge visitors a $1 admission fee. "We want to raise money for the performing arts, not keep up a memorial," he said. Hutner pointed out that the complex, which has been host to 40 million sightseers since it opened, in 1971, doesn't get any federal funding beyond some help with the building upkeep.

A spokesman for the Interior Department agreed that there might be a case for exempting the center—set up by Congress to be a national cultural flagship—from the free-access law.

But Hutner's idea has drawn indignation in other quarters. Cornelius Heine, the former chief of presidential monuments who is now executive secretary of the U.S. Capitol Historical Society, told *New York*, "It is almost the birthright of citizens to come to the hallowed shrines of great Americans. Tax dollars made them possible, and they should stay free."

BY SHARON CHURCHER

Photographs: top, U.P.I.; left, Giancarlo Botti/Gamma-Liaison.

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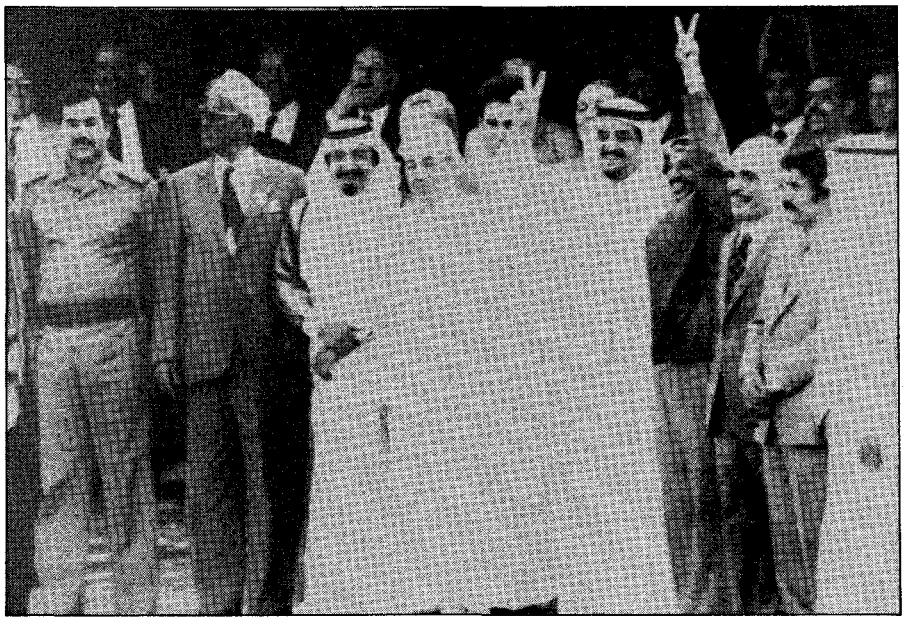
The National Interest/Michael Kramer

THE NEW BATTLE FOR THE WEST BANK



At the Arab summit: *Victory signs from King Fahd and Yasir Arafat.*

Warmed-Over Fahd

WHEN YITZHAK SHAMIR, THE ISRAELI foreign minister, was in New York a few weeks ago, he was visited in his Regency Hotel suite by Ed Koch. Shamir had a few hours before leaving for Jerusalem, and Koch was paying a courtesy call. But habit is habit and Koch is Koch, so the mayor couldn't resist lecturing the minister. "You should have visited the papers while you were here," said Koch. "You're getting a bad rap in the press, and you should have gone to the papers to make your case."

"No, Ed," said Shamir, lecturing back, "the papers are of little importance. It's the TV that hurts most, with its pictures of the wounded. And it hurts most of all because that's what your president watches. That's how he gets *his* news, and that's why he's so furious with us."

"That was only part of it," says a Reagan aide who has been involved in formulating the new American line on the Middle East. "Two presidents in a row have now had serious problems with Menachem Begin's word. Jimmy Carter thought Begin had promised no more Israeli settlements in the West Bank when the Camp David accords were being negotiated. But Begin said he promised no such thing, and he's been building settlements ever since. Ronald Reagan thought Begin meant it when he said Israel wasn't interested in moving beyond the 25-mile security line in Lebanon that everyone agreed was necessary to remove northern Israel from the P.L.O.'s artillery range. But Begin went further and then said he had never promised to stop short.

"So of course this rankled the president. And, yes, in a sense we got even by first informing the Arabs of our new proposals. We knew that Begin would blow at this slight even if he liked our ideas. But you have to understand that this method suited our purpose. We *want* to stir things up—both between Israel and the Arabs and within Israel itself. We expected the bad blood that now exists, and there's no question that we'd welcome a more reasonable Israeli response to our plan, a plan that is moderate in general and which guarantees Israel's security specifically."

"A more reasonable Israeli response" can be freely translated to mean a more reasonable Israeli, which means almost anyone but Begin. And that's why the key paragraph in the Reagan plan is the one that contains these words: "In the pre-1967 borders, Israel was barely ten miles wide at its narrowest point. The bulk of Israel's population lived within artillery range of hostile Arab armies. I am not about to ask Israel to live that way again."

The president's understanding that Israel's security needs cannot permit a return to the pre-1967 borders has the capacity of splitting Israel down the middle. There are many in Israel, not including Menachem Begin, who believe that security matters most. They dismiss Begin's assertion that the West Bank should be Israel's because the Bible says so. If they can feel secure behind a newly drawn border, they'll be happy to give up part of the West Bank in exchange for peace. In fact, Reagan's plan in this regard is a near carbon copy of an earlier proposal offered by a recent Israeli Labor-party government. That's why today's Labor leadership has welcomed the Reagan plan while Begin has rejected it. And now that Begin has said he will call new elections for next May or June, all Israelis will have the chance to vote on the future of the West Bank.

None of this may come to pass, however—not the election, not even any meaningful discussion of the American plan—if the Arab states fail to display moderation. For no matter how bold and thoughtful the Reagan plan is (and it is), the president will in no way handcuff Israel if the Arabs trot out their tired, rejectionist response.

So far, the word from the Fez, Morocco, Arab League summit meeting is not very encouraging. To begin with, the Arabs have re-anointed the P.L.O. as the legitimate representative of the Palestinians. Israel has vowed never to negotiate with the P.L.O., and even a Labor government would probably find it absurd to deal with an enemy Israel had just vanquished.

Moving to the specifics of the Arab League proposal—in so far as they were known late last week—the ideas seem all too familiar. Although they are being touted as incorporating other peace plans, including Reagan's, the "new" Arab proposals smell much like warmed-over Fahd—the old ideas of King Fahd, of Saudi Arabia.

Nevertheless, two Reagan-administration officials with whom I spoke last week detect a softening in the Arab position and see an Arab move toward conformity with United Nations Security Council Resolution 242, the guiding document for a comprehensive Middle East peace. Since this appears to be the developing administration stance toward Fez, it is useful to recall where the Fahd plan and 242 do *not* converge—which is just about everywhere.

To begin with, the Fahd plan calls for the "Israeli evacuation of all Arab territories seized during the 1967 Middle East war, including the Arab sector of Jerusalem." Resolution 242, however, seeks "withdrawal of Israeli armed forces from territories occupied in the

Photograph: Wide World.

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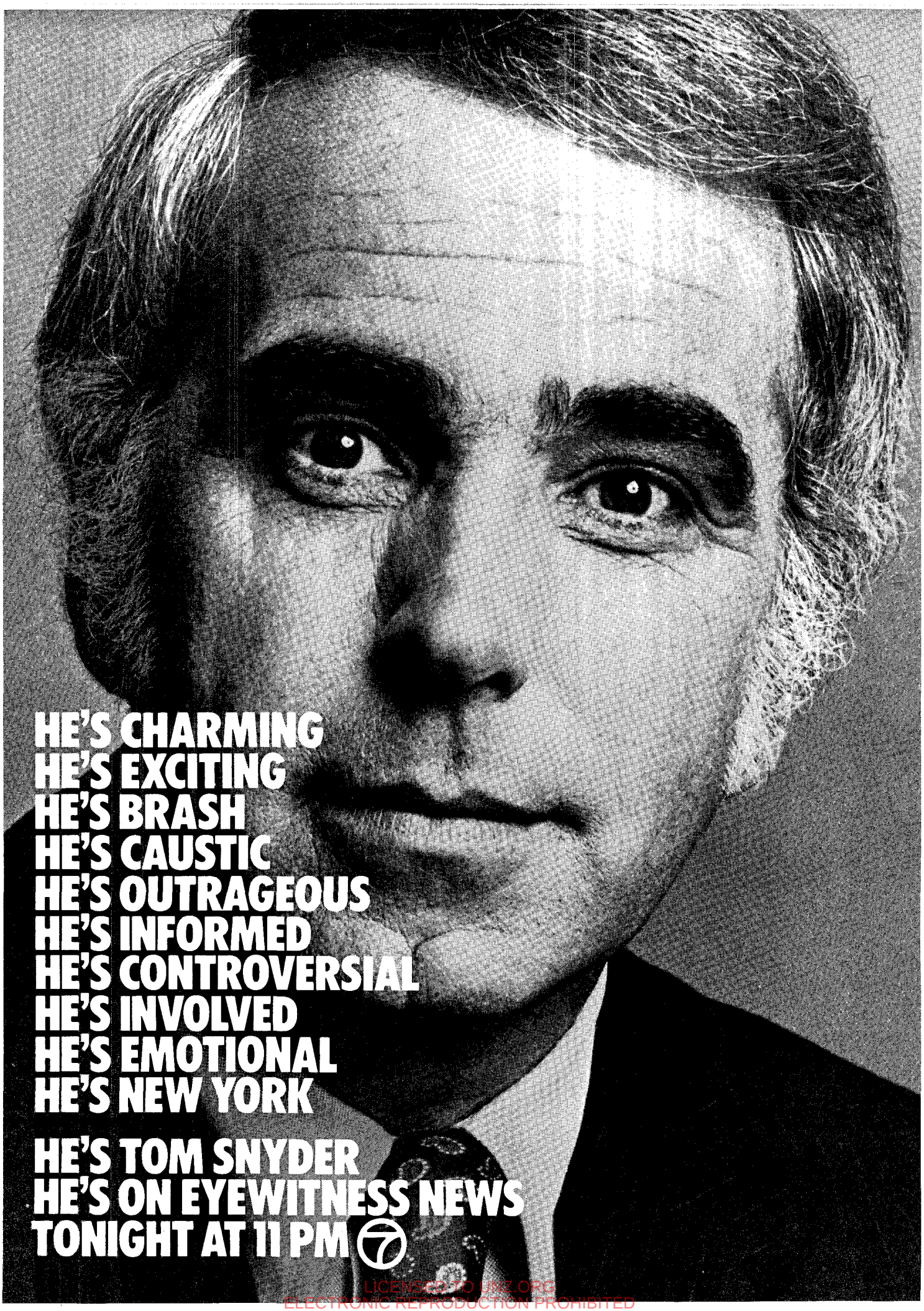

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recent conflict." Notice the absence of the word "all." Israel—and Reagan too—realizes that Israel must hang on to some of that territory to survive.

Article 2 of the Fahd proposal called for "dismantling of the settlements set up by Israel on the occupied lands." Resolution 242 makes no mention of the Israeli settlements, and even the Reagan proposal, as fleshed out in the State Department's "talking points," opposes wiping out the existing settlements.

Resolution 242 seeks a "just settlement of the refugee problem." Reagan goes farther and speaks of Palestinian "rights." Fahd and the "new" Arab plan go farther still, envisioning a Palestinian state with East Jerusalem the capital.

Most important, Fahd affirms "the right of all countries in the region to live in peace." This does not approach 242, which requires the "termination of all claims or states of belligerency and respect for and acknowledgement of the sovereignty, territorial integrity and political independence of every state in the area and their right to live in peace within secure and recognized boundaries free from threats or acts of force." But the Arabs still do not view Israel as a nation. They call her an illegal "Zionist entity" that must eventually be replaced by a Palestinian state. So far, it is only whispered that the Arabs will finally recognize Israel—if Israel agrees to a Palestinian state.

The Fahd plan resurrected all the old positions of the most intransigent Arabs. It was tagged "moderate" only because it was rejected by other Arab nations who wouldn't recognize Israel under any circumstances. Now that it is back the Arabs are asking that their position be viewed as conciliatory and responsive to the Reagan proposals.

The Arabs *may* be right—and so may President Reagan when he says that the various sides are merely "staking out" positions prior to hard bargaining. Would it were so. In the end, Begin, despite his petulance, may indeed be speaking for the majority of his countrymen. "Things are never static," says a Begin aide. "When I went to school, we would go on field trips to tour the country. They were called 'sea to sea' trips, and that meant from the Mediterranean to the Galilee. Today, my children go on 'sea to sea' trips, but now 'sea to sea' means from the Mediterranean to the Jordan River, and that includes the *entire* West Bank. It is going to be very, very difficult for Israelis to give up much of the West Bank, and that even goes for those Israelis who hate Begin. This will not be easy, and it may well be impossible, no matter the nature of the peace the Arabs and Reagan may offer in return. The country is going to be torn apart over this, and only a fool would predict the outcome." ■

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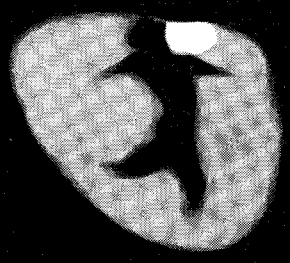

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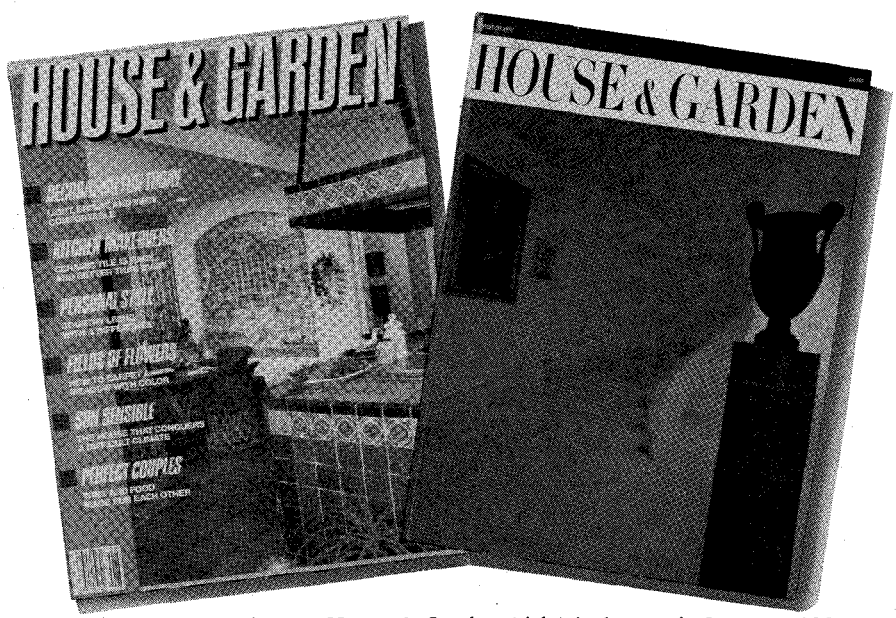
STARTING OVER

Magazine Face-Lifts

THE TOP EDITORS, THE ART AND AD DIrectors, the publisher, and other executives at Condé Nast had spent years mulling over what to do about *House & Garden.* The magazine wasn't exactly floundering, but it wasn't flourishing either. Ad pages were off 11 percent in 1981 (and even more in the first half of 1982). And the field had grown very crowded in the last four years as new "shelter" magazines cropped up. *House & Garden*'s overseers fretted that the magazine was losing its identity. They commissioned Louis Harris and their own internal pollsters to probe how people *really* live, and to see if the magazine fit that life-style. In many ways it didn't. They thought of ways to patch it, including dropping some regular columns and adding new ones. And then, at one afternoon session in late October 1981, editor-in-chief Louis Oliver Gropp concluded, "There isn't any halfway."

Condé Nast budgeted millions to fund the most massive revamping in *House & Garden*'s 82-year history. Judging by the prototype, the result, due out in January, will be a lush magazine about design, decoration, architecture, and the arts, rivaling *Architectural Digest.* (*Architectural Digest* editor Paige Rense said in a speech last week that while she didn't welcome her competitor's spruce-up, she did "think better of Condé Nast than that they would be copyists." She added, "If you want butter, you get butter; if you want margarine, you get margarine.")

The regular fix-it and recipe columns will be gone, and so will the $1.50 cover price. That, along with the weight of the paper used, has soared—the magazine will go for $4 a copy. There will be more white space on each page, and fewer readers to notice. The circulation will be slashed from a million to 550,000. But what a difference in readers! The old ones had an average household income of $25,000; the new ones will be in the $50,000-to-$100,000 range. "We went from chintz and prints," says publisher William Bondlow Jr. "It's a revolution."



Before and after: *The new* House & Garden *(right) is due out in January 1983.*

Bold as *House & Garden*'s move is, such reformulation is not uncommon in the magazine world today. For this is a season of make-overs, sweeping changes that are usually more than cosmetic. Consider that in the last few years *Fortune* doubled its frequency and underwent a face-lift, *Mademoiselle* became much more like *Cosmopolitan,* and *Rolling Stone* went from tabloid to magazine format after thirteen years. *Prevention* is now trying to go mainstream, and *Woman's Day* and *Psychology Today* are in the process of changing their looks (the latter, according to founding and returning editor Nicolas Charney, is undergoing a rebirth to become again what it was a dozen years ago). *Sports Afield* has been transformed from a blue-collar happy-hunting guide into a classy magazine for outdoorsmen with taste and money. *Geo,* a photojournalistic magazine that formerly reveled in violence and gore, is now a photojournalistic magazine that celebrates life, and *Apartment Life,* née *Apartment Ideas,* is now *Metropolitan Home.*

Why the make-over mania among magazines? The big reason is that many magazines are hurting. From 1976 through 1978, the industry grew more than 20 percent a year. But in the last two years—although a number of magazines are flourishing—overall growth has been slow, says Robert Farley, senior vice-president of the Magazine Publishers Association. Last year, ad pages inched ahead only 3 percent. "For most magazines, revamping is not a matter of staying alive but of doing better," Farley says. Magazine consultant W. Ronald Kops, of Miller & Kops, says otherwise: "Most redos are done out of necessity rather than anything positive."

Certainly this was the case with *Geo,* a glossy, lime-green, $4-a-copy coffee-table magazine that lost more than $1-million a month in its first two years. When Knapp Communications, publisher of *Bon Appétit* and *Architectural Digest,* bought the struggling magazine, in September 1981, "we knew we had to do something," says publisher Harry Myers. "The old format, because of either its editorial or marketing effort, simply wasn't working." The result is what Myers calls "more a move-over than a make-over. The name is the same and the physical quality of the magazine is the same. The marvelous photos are the same. But we're not focusing on dying Biafrans or Mexico as a disaster area. Instead, we're emphasizing people and things positive: women astronauts, growing up Amish in Pennsylvania, a British butler school. We're getting lots of applause for what we're doing"—but not a flood of paid ad pages. "We had found that advertisers were just stymied by violence."

Nine times out of ten, economics is behind a magazine make-over, but sometimes the connection is not so clear-cut. Publishers go where the money is, and that means catering to affluent readers. The fact that a growing portion of the population consists of educated people with money is not lost on magazine executives. In fact, marketers in virtually all fields are dressing up their products to appeal to moneyed people. And Farley admits, "I can't think of any magazine that has revamped downward."

Sometimes magazines change just to keep pace with their audiences—witness

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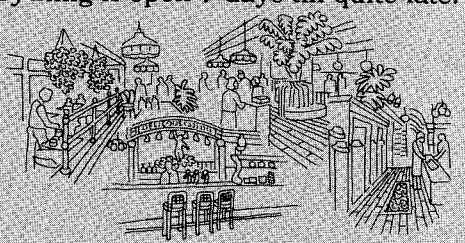

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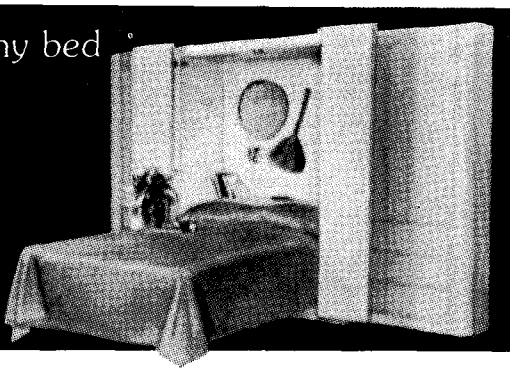

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Rolling Stone's de-emphasis of music as its readers have aged. And sometimes a magazine changes to break out of a cluttered or constrained field. *Mademoiselle* presented its new face in June 1981. Now it appeals to "the single, heterosexual, working woman who is educated, ambitious, and interested in herself and herself in relationship to the world," says Amy Levin, editor since 1980. "Before, it was a fairly colorless little magazine that hadn't been doing well, a stepsister to *Glamour*. People thought it aimed at the college girl, though in truth it bounced all over the lot and really dealt with whomever walked by. But, look, college is a transition point that people quickly grow out of. The college girl is nobody for us to target a magazine for."

The revamping process ordinarily starts a few years before the actual renovations. Studies are done to determine the costs and benefits. Often a new printer is selected, and weightier paper and cover stock are chosen. The editorial budget is enlarged, and the circulation is trimmed to weed out less demographically desirable readers. The subscription and newsstand prices are hiked. A new editor may well be involved, either initiating sweeping changes or being brought in to carry them out. There's usually a publicity blitz as the magazine tries to let the world know what it's up to, and a period in which the publisher sweats a lot watching the readers and advertisers churn.

"We had some pretty dark hours in 1978 when we thought we might have made a mistake," admits Alan Waxenberg, publisher of *Sports Afield*. The monthly had undergone a complete redesign in 1977, at age 89, after a decade of decline. The first year after the change, ad pages tumbled from 971 to 788. "When you have that kind of page loss you say, 'Hey, wait a minute. Are we sure what we're doing is right?' The reader response said yes, but advertisers don't necessarily share your belief. They pull in their horns and wait and see." They waited and saw, and then supported the new *Sports Afield* wholeheartedly. In the first half of this year, *Sports Afield*'s revenues were 32 percent ahead of those a year earlier, showing more than three times the growth of rival outdoor periodicals.

Make-overs are naturally risky and are bound to make those who undertake them jittery. But surely the most anxiety-producing situation is when the look isn't the only thing changed—when the name goes, too. That happened in April 1981, when *Apartment Life* became *Metropolitan Home*.

"We were scared to death every step of the way," concedes editor Dorothy Kalins. "We conducted laboratory test

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markets for the magazine with Yankelovich, Skelly and White, as if it were a new brand of laundry detergent. That ratified all our impulses, but no security blanket keeps the worries away. We knew we had to do it. 'Apartment' had become an old word we had to discard. Otherwise, people would say that *Apartment Life* was a magazine they used to read but now they've bought a house. Our title would be getting in our way. It had outlived its purpose.

"We lost the sixties-minded person for a new reader," Kalins continues, "and it was a tricky dance to keep our old advertisers while attracting new ones in the home-furnishings field. Before, they thought our readers smoked grass and sat around on Indian-print bedspreads. When we showed the new magazine at High Point [America's furniture capital, in North Carolina], advertisers for the first time looked at our faces rather than their shoes. They responded." *Metropolitan Home*'s revenues were up 16.3 percent in the first half of 1982.

Fortune enjoyed similarly happy fortunes when, in January 1978, it converted from a monthly with the approximate dimensions of a briefcase into a sprightlier fortnightly. In the first six months after the switch, the number of ad pages climbed 27 percent, and new readers swarmed to the magazine.

Not every make-over works miracles, though. *New York* founder Clay Felker put his stamp on *Esquire* in March 1978, turning the venerable literary monthly, read by both men and women, into a lifestyle–service fortnightly targeted at professional and managerial men. A year later, the owners of 13-30 Corporation, two young men from Knoxville, bought *Esquire* and branded it according to *their* vision. That included making it a monthly again.

Esquire got another lease on life; *Saturday Review* exhausted all its chances. The 58-year-old magazine had escaped brushes with death before—in 1971, it split into four separate special-interest monthlies; two years later, it was wrested from bankruptcy and reacquired by former editor Norman Cousins. In 1978, new owner and editor Carll Tucker gave it a new look, and in 1980, it changed hands and looks yet again when Macro Communications, owners of *Financial World,* bought it and spruced it up with fuller cultural coverage. The only thing that didn't look rosier was the balance sheet. This summer, *Saturday Review* was laid to rest.

The specter of such costly failure surely flits through the minds of all those on the magazine operating table. Lately, though, the surgery has usually proved successful. At *House & Garden* the mood is certainly optimistic. Says Bondlow, "We're ready. Cut!"

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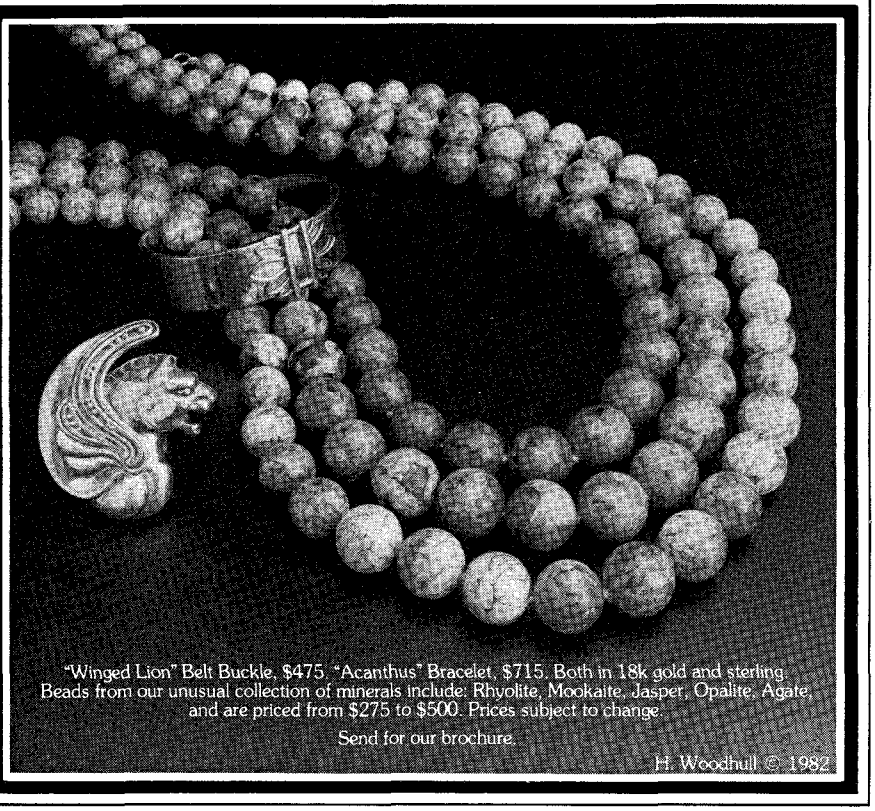

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The Bottom Line/Jack Egan

INVESTING IN THE COMPUTER REVOLUTION

New Rules of the Game

"IN THE 1980s, THE COMPUTER *user* WILL reign supreme, in contrast to the rule of the technologists and the hardware manufacturers," says Ulric Weil, Morgan Stanley's computer-industry analyst and one of Wall Street's leading authorities in this highly complicated field.

According to Weil, given the ready availability of sophisticated computer equipment at relatively modest cost from numerous manufacturers, the industry's focus today is shifting from equipment to software, and to meeting the specific requirements of the many users of computers. This means that the ground rules for success in the entire field of computers, data processing, and information systems "are about to change noticeably." The market is growing increasingly indifferent to technology and more interested in companies that can offer services that meet a computer user's precise needs.

The computer market is ceasing to be constrained by limited supplies, which were a big problem in the 1970s. A few years ago, large computer systems had to be ordered a year in advance to give the manufacturer the time needed to get through his backlog of orders and build such a complex and expensive machine; today, most big computers can be purchased virtually off the shelf.

Industry emphasis is shifting "from a fascination with MIPS [millions of instructions per second], machine cycle times, and data rates to improving in-house-programmer productivity or avoiding the programmer problem altogether by utilizing the universal services of tomorrow's computer utility—the ultimate in processing services," Weil explains. "This decade, in other words, will see the liberation of the end user, and the vendors at last will have to cater to his needs and desires."

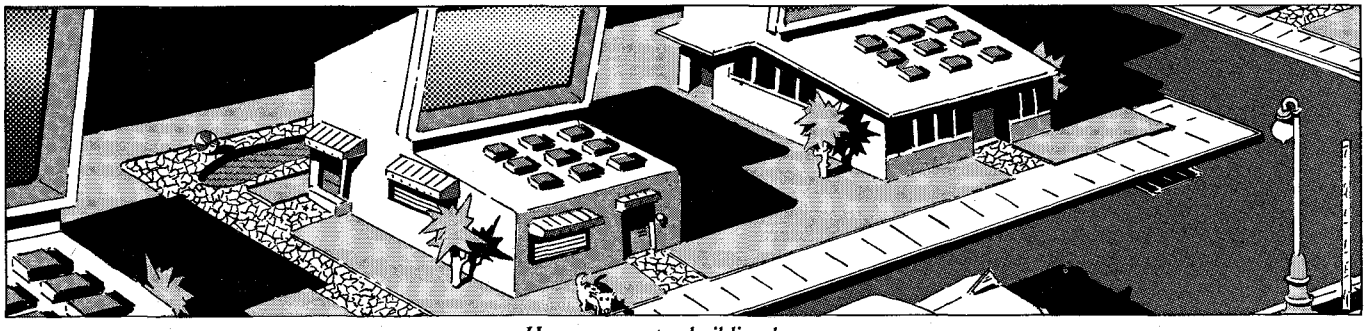
This argument is central to a new book by Weil, *Information Systems in the 80's: Products, Markets, and Vendors,* published by Prentice-Hall. The book provides what is probably the best overview available on the many changes happening in a business that last year took in $500 billion in worldwide revenues. All topics, from the office of the future to personal computing, large scientific "number crunchers," the revolution in microelectronics, the development of packaged software, CAD/CAM (computer-aided design and computer-aided manufacturing), the prospects for a cashless society, and Japanese inroads into information processing, are discussed at length.

Most valuable to readers who are interested in investing in this area are Weil's detailed descriptions of the many players in the game. Unless you're an expert in the field, you'll be hard-pressed to explain the difference between Prime Computer and Tandem Computers, or between Cray Research and Paradyne. That's where the book is particularly handy. There are also lengthy discussions of I.B.M. and of the implications of the breakup and reorganization of A.T.&T.

Who will be the winners and losers as the industry changes? Among the large manufacturers, says Weil, only those companies that can produce large numbers of machines at low unit cost while also maintaining a high standard of quality will thrive. Two names stand out: I.B.M. and Digital Equipment. Both have spent heavily on increasing their production capability, and both have the potential to increase their market share in the next few years, Weil believes. Among the multi-billion-dollar industry giants, I.B.M. and Digital Equipment are his leading investment choices.

"Both companies have made investments in highly automated production," says Weil. "They are essentially run like Japanese companies, with full-employment practices, an orientation toward high productivity, low costs, and an emphasis on quality products." Since both benefit from vast economies of scale, they are leaders in pricing and can easily cut prices, forcing less efficient competitors with lower profit margins to follow their lead.

Weil believes that I.B.M. (recent price, $72 a share) could hit $100 a share within the next eighteen months. "I.B.M. is also being considered a safe harbor in a storm by some investors who would rather have 100 shares of its stock than the same amount in a bank certificate of deposit. Given the suspicion about the integrity of the international banking system, I.B.M. seems the less shaky investment."



Home-computer building boom.

Digital Equipment (86), the leading manufacturer of minicomputers (I.B.M. builds chiefly large systems), holds a similar attraction for investors.

Weil also likes two other large computer firms, Hewlett-Packard (53), which makes a wide range of computers and is heavily involved in the aerospace and defense fields, and Wang Laboratories (37), a strong contender in providing products for the office of the future.

Among smaller, entrepreneurial companies, the strongest are those that offer proprietary products or services and thereby have found a special niche in the business. Among these, Weil likes:

☐ Apple Computer (18), a leader in the personal-computer market, which has held its own as a number of larger competitors have come into the market.

☐ Automatic Data Processing (27), whose sole business is to provide data services. It has managed to maintain a high return on equity and keep its profit margins robust.

☐ Cray Research (27), a company that sells its very large computers to universities and government for scientific and defense work.

☐ Cullinane Database Systems (35),

Illustration by Terry Allen.

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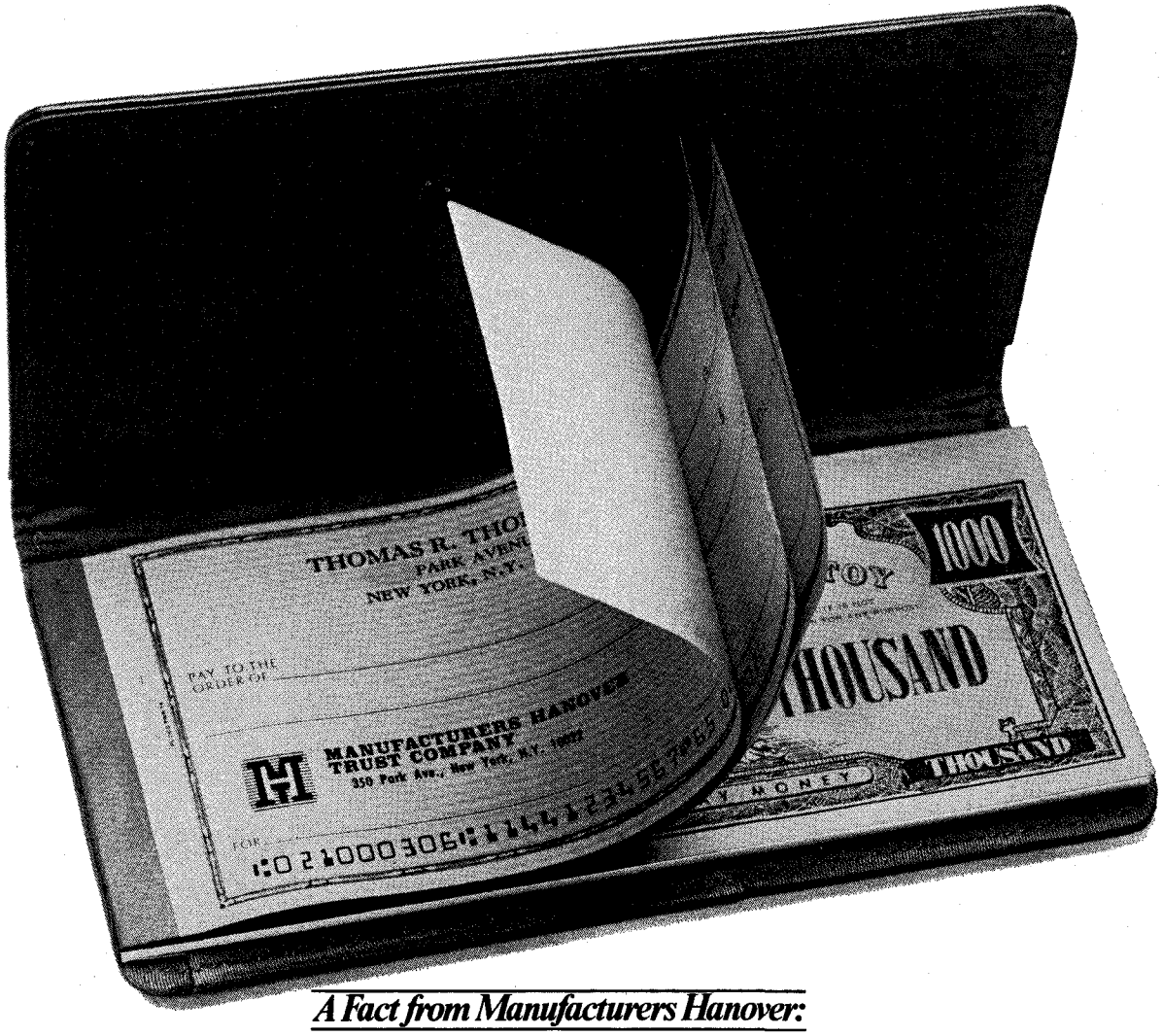

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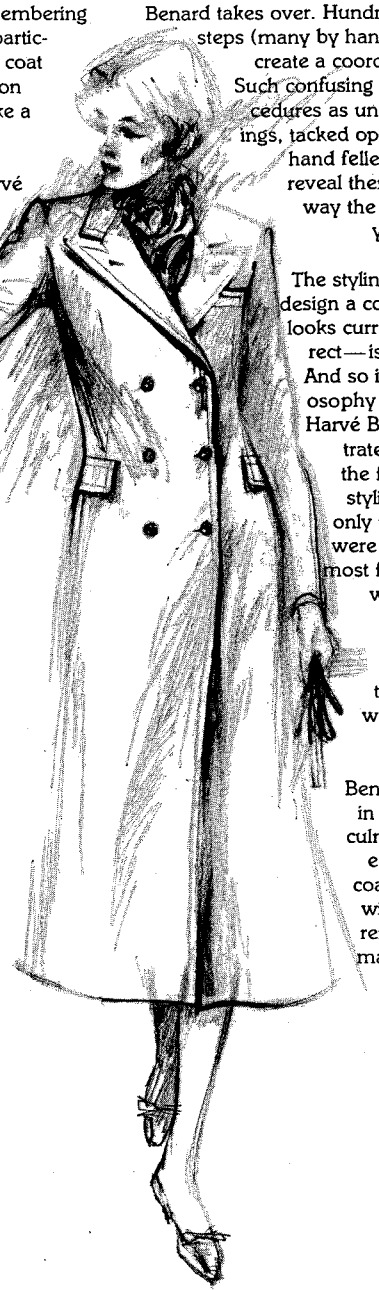

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considered the leading company in the emerging, independent software-package industry (which provides the programs that make computers really useful). Since 1977, Cullinane's revenues have grown 59 percent a year, and its per-share earnings have climbed 54 percent annually.

☐ Paradyne (35), a manufacturer of modems, devices fitted to telephone receivers that make it possible for one computer to communicate with another computer or a terminal over phone lines. Paradyne has also developed a whole system using telecommunications technology to enable remote data-processing equipment to function as if it were in a central computer room.

☐ Prime Computer (27), a main force in developing the "supermini" computer and a broad range of software to go with it. Prime's emphasis on user software gives it a strong position in this market, although competition is intensifying.

☐ Tandem Computers (24), the developer of systems that virtually eliminate the time during which computers are "down" due to any intermittent failures. These so-called all-tolerance systems are on the way to becoming the standard for the computer industry, and Weil expects Tandem to keep growing by 40 or 50 percent a year.

What about A.T.&T., now free to move into information processing in a big way since its antitrust settlement with the Justice Department?

"The new A.T.&T. will not be in place until January 1984 and could turn out to be very interesting," says Weil. Most likely, anyone who purchases shares of A.T.&T. today will in eighteen months be holding eight pieces of paper, one for the new A.T.&T. and seven for each of the regional telephone companies that Ma Bell is spinning off.

"I would wait eighteen months and then buy that eighth piece of paper, uncluttered by the seven other new companies," Weil advises. "The new A.T.&T. could turn out to be another I.B.M., provided management is able to shed its utility mentality."

While a number of computer companies have enjoyed significant stock-price increases during the market's dramatic recent advance, Weil believes the stocks still have substantial room to move if the market continues to improve. Institutional investors, he notes, still have plenty of cash to put into the stock market, and an enormous hoard of cash remains in money-market funds.

The computer stocks he has mentioned, because they have the ability to register handsome earnings gains even in a deep recession, should continue to appeal to large and small investors. He expects computer stocks, as a group, to outperform the market averages in coming months.

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NEW YORK

Fall Preview

IT'S FALL, THE SEASON WHEN NEW YORK turns up the magic and lives the legend. Kiri Te Kanawa returns to the Met, and Gandhi is reincarnated onscreen. There's art from the Vatican, unholy *Cats*. Ballet sets by Michael Graves and snapshots by Jacques-Henri Lartigue. New riverside restaurants and Trump Tower shops. And that's just the beginning.

ILLUSTRATED BY PIERRE LE-TAN

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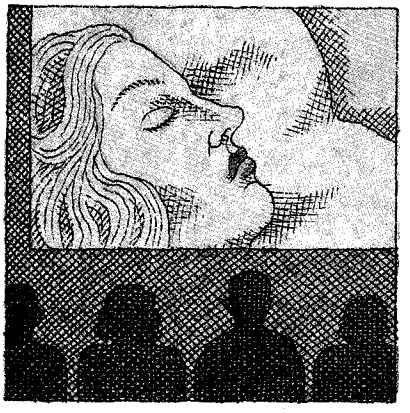
Movies

BEN KINGSLEY

The saintly Gandhi is reincarnated by a brilliant young British actor in an old-school epic.

FOR MORE THAN 30 YEARS, UNTIL the day of Indian independence, August 15, 1947, one small, shrewd, persistent man—a man in a loincloth, obsessed with diet and sanitation—commanded the respect of his British masters, the devotion of his countrymen, and, finally, the bewildered admiration of the world. The life of Mahatma Gandhi is one of the most astonishing of modern stories. Indeed, Gandhi's success in ending British rule without hatred or terror is an achievement that appears more curious every year. When people think of the tactics of militant nonviolence now, it is with a certain wistfulness. But in a world generally ruled by force, it remains an infinitely moving possibility.

Though he never put forth any such claim himself, Gandhi was considered a saint by many. But he was also one of the craftiest of men—a political leader who understood the psychology of mass movements and the use of the press. What actor could play this holy politician? For years Sir Richard Attenborough (*Young Winston, A Bridge Too Far*) was determined to make a film about Gandhi, but many potential investors wanted a star in the role. (Dustin Hoffman was reported to be interested at one point.) Attenborough, however, had someone else in mind, and he held out. He finally put together $22.5-million, from Indian, British, and American investors, and has now brought his efforts to a triumphant conclusion. *Gandhi*, which opens here December 8, is a stirringly old-fashioned movie, an epic vision of the birth of modern India made with great detail and love for its subject and also an honorable seriousness about a most difficult theme—the discipline of nonviolence. It spans 55 years in Gandhi's life—his struggles against the British, his relations with Indian politicians, his horror at the independence movement's degeneration into religious civil war. And when it opens, moviegoers will greet yet another great British actor.



Ben Kingsley, 38, has been a member of the Royal Shakespeare Company for fifteen years. He has played Hamlet, Brutus, Ford in *The Merry Wives of Windsor*, and major roles in plays by Ben Jonson and Chekhov. And he has another qualification: He is half Indian. His paternal grandfather was born near Bombay but at the age of twelve was shipwrecked off Zanzibar and was adopted by a spice grower there. Kingsley's father emigrated to England and became a successful doctor. The boy was raised as an Englishman (in Manchester), and he now says that he "feels totally English. But there were little eccentricities in the household—shades, colorings, accents—that I must have picked up."

Whether inherited or learned, Kingsley's affinity for Gandhi is startling. There is a basic physical resemblance—the same handsome brownish skin, the full, slightly curved nose—but what's more remarkable is the way Kingsley uses his body. He makes the young Gandhi—a British-trained barrister defending the rights of Indians in South Africa—an eagerly polite but arrogant and naïve poseur with shining eyes. Later, when Gandhi has returned to India, a shaved head brings out the aggressive thrust of Kingsley's chin, and a white loincloth reveals a sinewy but graceful torso—that much exposed, much fussed over body that Gandhi would put in jeopardy again and again, in marches, in frequent beatings by the imperial police, and in long periods of fasting. Gandhi's repressed sensuality emerges in the supple bend of Kingsley's waist, his eagerness to touch and hold.

In playing a man who ruled by moral force, the temptation to *gravitas* must have been great, but Kingsley typically modulates his full, theatrically trained voice and reaches for the lighter tone. Kingsley must have known that there was an element of comedy in the spectacle of this half-naked man sitting before a spinning wheel and moving the entire empire with his word; because he realizes this and delivers his lines with a glint of mischief, he prevents the movie from becoming a dutiful exercise in hero worship.

When a British actor was announced as the star, there was considerable dismay in India, but Attenborough had the support of Indira Gandhi (Nehru's daughter and no relation to Gandhi) and the film went forward, with much advice from all sides. Even some of the simplest scenes would attract an audience of thousands of onlookers. "Twenty times a day people would press their ideas on me," says Kingsley. "And when we shot Gandhi's funeral, with 300,000 extras, I was the body that all those people were looking at. I learned to listen patiently to what everyone had to say, but also to listen to the voice inside telling me to be true to myself. From playing Gandhi, I got a glimpse of what his life must have been like, of what his task was."

At home in England, Kingsley lives with his wife and infant son in a sixteenth-century house near Stratford-on-Avon. His wife—he describes himself as "very happily married to a glorious woman"—is Alison Sutcliffe, a director who worked with the Harrogate Theatre when he was off in India. "She has directed me in a marvelous one-man play about the Shakespearean actor Edmund Kean. That was the acid test—being directed by your wife." Kingsley has also acted in another movie since *Gandhi* was completed, a version of Harold Pinter's *Betrayal*. Meanwhile, he waits for *Gandhi* to open. "When I was in India," he says, "I was so utterly convinced that there was nothing better to do in the whole world than what I was doing then. And such close scrutiny from everyone made me think I owed it to these people to give everything I had."

DAVID DENBY

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A *Creepshow*, a Streep show, a couple of Moores. *Airplane II: The Sequel* and *Halloween 3*. De Niro acts funny, Hoffman acts flirty, Newman acts flinty. Pavarotti acts! And the Film Festival turns twenty.

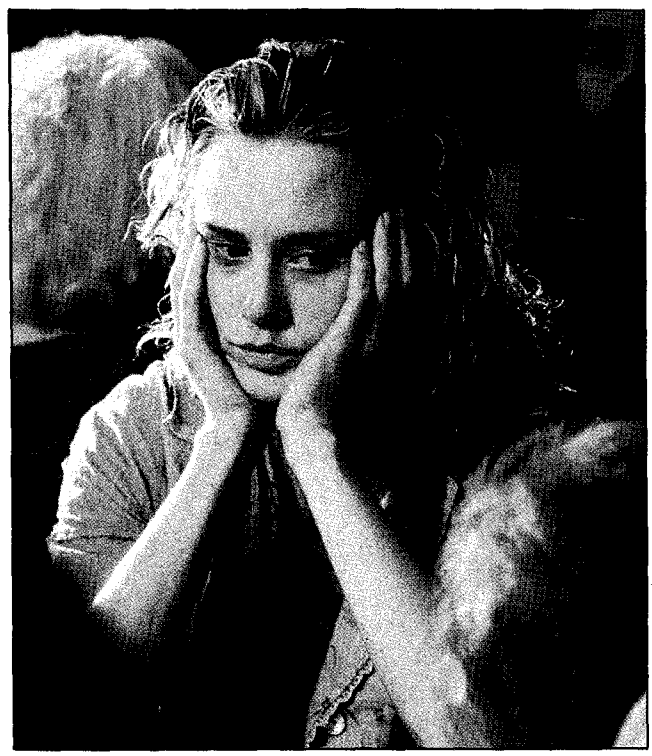
SERIOUS STUFF

Based on William Styron's best-seller, **Sophie's Choice** tells of a young would-be writer, the beautiful Auschwitz survivor he falls in love with, and the brilliant, terrifying man she loves. Directed by Alan J. Pakula, who wrote the screenplay, the film stars Meryl Streep, Kevin Kline, and Peter MacNicol. (December 10.)

Paul Newman stars in **The Verdict** as an attorney who's been nearly disbarred through no fault of his own. He is handed a malpractice case no one could possibly win, and accepts it in an attempt to resurrect his career. Featured in Sidney Lumet's film are Charlotte Rampling, James Mason, and Milo O'Shea. (December 17.)

Frances Farmer was a beautiful actress whose Hollywood career ended abruptly with her commitment to a mental institution in the forties. Jessica Lange stars in her story, **Frances**, with Sam Shepard, Kim Stanley, Bart Burns, and Christopher Pennock. Graeme Clifford directed. (December 10.)

A Francis Coppola presentation, **Hammett** offers a fictitious account of the mystery writer Dashiell Hammett (Frederic Forrest). There is a grisly murder and a blackmail plot, and Hammett at his typewriter puts the pieces together. Assisting him are Peter Boyle and Marilu Henner. (Early October.)



Jessica Lange plays the ill-starred actress Frances Farmer.

Mary Tyler Moore and Dudley Moore generate a lot of friction in **Six Weeks**, until they are brought together by her daughter, Katherine Healy, a dancer in real life who has played Clara in the New York City Ballet's *Nutcracker* for several years. Directed by Tony Bill. (December 17.)

The Outsiders, adapted and directed by Francis Coppola, is based on Tulsa novelist S. E. Hinton's book about teenagers from both sides of the tracks ("greasers" and "socials"), and deals with their conflicts, heartbreaks, tragedies, and achievements. Eleven young performers were selected from television and film for the starring roles. (Early October.)

WITHOUT ACTORS

Jim Henson and Frank Oz, who brought us the Muppets, have devised an entire world of animated creatures for **The Dark Crystal**, in which a boy is brought up by a mystic master to reclaim the honor of his vanished race by overthrowing the evil Skeksis. He must cope with the terrible Garthim and the treacherous Crystal Bat. (December 17.)

Heidi's Song, a feature-length cartoon from the Hanna-Barbera studio, is based on Johanna Spyri's *Heidi*. The songs are by Sammy Cahn and Burton Lane, and among the vocalists are Lorne Greene, Virginia Gregg, and Sammy Davis Jr. (November 19.)

SUSPENSE STORIES

Still of the Night tells of a shrink (Roy Scheider) whose patient is murdered and who falls in love with the patient's mistress (Meryl Streep). But is she the murderess? Robert Benton and David Newman wrote the story, Benton directed, and in the supporting cast are Jessica Tandy, Sara Botsford, Josef Sommer, and Joe Grifasi. (November 19.)

Zeljko Ivanek has the lead in Robert Christian's **The Sender**. Shirley Knight is his mother, who believes that her son is Jesus Christ reincarnated—as, indeed, what mother does not? A psychiatrist is needed, and along she comes in the person of Kathryn Harrold. (October 22.)

Nick Nolte stars in **48 Hrs** as a detective who springs convict Eddie Murphy on a 48-hour pass to track down escaped killers. In director Walter Hill's description, it's "an urban thriller with humor." The leading lady is Annette O'Toole. (December 17.)

Stephen King wrote the screenplay of **Creepshow**, whose assorted creeps include a shrewish wife, a creature that terrorizes the countryside, a maniacally jealous husband, a nasty matriarch, and various returnees from the grave. Hal Holbrook, Adrienne Barbeau, Fritz Weaver, Leslie Nielsen, Carrie Nye, and Viveca Lindfors have been directed by George A. Romero. (October.)

Midler sings in The Jinx.

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Jerry Lewis and Robert De Niro star in King of Comedy.

John Carpenter's **Halloween 3: Season of the Witch** is about the holiday, yes, but also about witchcraft, Stonehenge, doomsday, and many other fiendish things. With Tom Atkins, Dan O'Herlihy, and Stacey Nelkin. Directed by Tommy Lee Walle. (October 22.)

THE ETERNAL TRIANGLE

Bette Midler returns to the screen in **The Jinx,** which involves Bette as a would-be lounge singer, Rip Torn as a gambler with whom she lives in a trailer, and Ken Wahl as a blackjack dealer. The scene is the gambling casinos of Nevada. Bette is a platinum blonde in this one. Directed by Don Siegel. (October 22.)

Miou-Miou has the title role in Christopher Frank's **Josepha,** the story of an aspiring actress who tries to make a success of both her professional and private lives. Claude Brasseur is her faithless husband, and Bruno Cremer is a millionaire who wants Miou-Miou all to himself. (September 24.)

In **Five Days One Summer,** a 1930s love story, a married man in his fifties takes a girl on a holiday in the Swiss Alps. He hires a young, attractive mountain guide, which turns out not to be such a good idea. With Sean Connery, Betsy Brantley, and Lambert Wilson. Directed by Fred Zinnemann. (Mid-November.)

ASSORTED LAUGHS

Dustin Hoffman, in **Tootsie,** is an actor desperate for work. He gets the opportunity to play a woman in a bit part in a soap opera and, to his consternation, becomes a star. Jessica Lange shares the action, along with Teri Garr, Charles Durning, and Bill Murray. Sydney Pollack is the director. (December 10.)

Jackie Gleason and his purchase, Richard Pryor, in The Toy.

Michael Palin (from *Monty Python*), Maggie Smith, and Trevor Howard are the stars of **The Missionary.** Palin also wrote the film (directed by Richard Loncraine), about a British missionary who comes home to London after fourteen years in the African jungle to find that things have changed. (October 21.)

Luciano Pavarotti makes his film debut in the comedy **Yes, Giorgio!** as, yes, an opera singer. While touring the country, he gets a sore throat and meets an eminent throat specialist played by Kathryn Harrold. He also sings half a dozen arias and several contemporary popular songs. Directed by Franklin Schaffner. (September 24.)

A fifties television variety show is the setting and theme of **My Favorite Year,** a comedy about a writer, a matinée idol, and the producer's assistant, with whom the idol falls in love. The cast: Peter O'Toole, Jessica Harper, Mark Linn-Baker, Joe Bologna, Lainie Kazan, and Adolph Green. Directed by Richard Benjamin. (October 1.)

Robert De Niro is a stand-up comic and Jerry Lewis a late-night-talk-show host in **King of Comedy.** De Niro wants superstardom, and resorts to highly devious methods to achieve it. Martin Scorsese directed this dark comedy. (December.)

Airplane II: The Sequel will land with the same cast as before and a few new passengers. William Shatner, commander of the Alpha Beta lunar base, is guiding a space shuttle to the moon. Rip Torn is head of the Space Center. Aldo Ray and Sonny and Susie Bono are also aboard. (December 10.)

The alumni of Lizzie Borden High School's class of '72 return for a night of shenanigans in **National Lampoon's Class Reunion.** Directed by Michael Miller. (October 29.)

Dustin Hoffman as a tootsie.

Millionaire Jackie Gleason takes his son (Scott Schwartz) to a toy store and tells him he can have *anything* he wants. What does he want? Richard Pryor, a clerk in the store. And Pryor is for sale. That's the plot of **The Toy.** (Mid-December.)

30 FILMS 30

The twentieth **New York Film Festival** opens with the late Rainer Werner Fassbinder's last film, *Veronika Voss,* the third in a trilogy about postwar Germany, and closes with Werner Herzog's *Fitzcarraldo,* which stars Klaus Kinski as a failed rubber baron. There are 30 works altogether, including films by Paul Bartel, Miklos Jancso, Joseph Losey, and Edgar G. Ulmer. (September 24 through October 10.) RUTH GILBERT

Photographs: top left, Steve Schapiro/Sygma; right, Mary Ellen Mark/Lee Gross, Inc.; bottom, Morgan Renard/Sygma.

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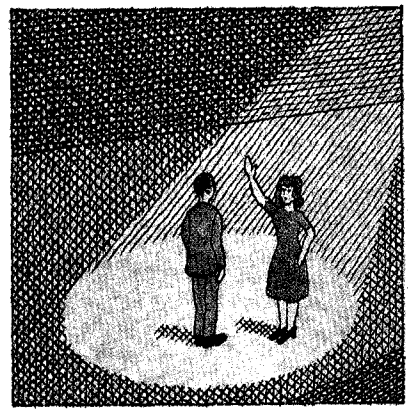
Theater

ANDREW LLOYD WEBBER

On the heels of Evita, *the poetical* Cats *leaps to Broadway from its triumph in London.*

BY NOW, ONLY THE TERMINALLY INattentive have not heard the patter of little *Cats* feet. Months before the show's October 7 opening, cast albums and copies of *Old Possum's Book of Practical Cats* leaped onto the counters of record and book shops. Slanted yellow eyes stared at passersby from a Broadway billboard taking up most of a block, and from the T-shirts of traveling theatergoers. Barbra Streisand's version of "Memory," the Puccini-esque lament of a cat who has seen her best days, crept into the consciousness of a million record buyers. And all the fuss over London's biggest musical hit since, well, since Andrew Lloyd Webber's *Evita* has put over $4 million in the Winter Garden kitty.

Five years ago, Lloyd Webber began to set T. S. Eliot's poems for children to music. From a few pieces to amuse friends on Sunday afternoons, the songs grew into a concert anthology, and then, with the help of the poet's widow, Valerie Eliot, and Trevor Nunn, director of the Royal Shakespeare Company, into the show that opened in London in May 1981 and has been selling out ever since.



Despite the show's success, says Lloyd Webber, "I think this production will make the English one look like a touring tryout. The range and depth of performers here mean we can do things we couldn't do in London. We'll be able to go further with the choreography, and there will be three different song settings. I'm writing a completely new one for 'Mungojerrie and Rumpelteazer' [who have "a little more reputation than a couple of cats can very well bear"]. The first-rank performers in London are as good as any in the world, but when you scratch below the surface . . ."

Cats has certainly been staged within an inch of its nine lives. The practical and fantastical cats will cavort on a huge garbage dump that John Napier has created out of junked automobiles, tires, enormous trash cans, and scattered fish skeletons and cream cartons. The set even takes in the theater's mezzanine, connected to the stage by fairy lights, and the ceiling, turned into the "heaviside layer," or cat heaven, to which a beautiful pussycat ascends at the climax of the show. In the conversion process, the Winter Garden has gained several, er, catwalks.

The cats sing, the cats dance, but they don't tell a story. *Cats* is a series of song characterizations accompanied by dance—Macavity, the mystery cat ("a fiend in feline shape, a monster of depravity"); the flighty Jellicle Cats ("Queen-of-the-nights/ Singing at astronomical heights / Handelling pieces from the Messiah"); Grizabella, the glamour pussy. Lloyd Webber's score raids music hall, thirties girl-group harmonizing, blues, and Broadway razzmatazz, among other styles. "It's a pastiche," he explains, "because the poems are as well—a literary pastiche. Macavity, for instance, is obviously a takeoff on Moriarty, the master criminal of the Sherlock Holmes stories, and 'Of the Awefull Battle of the Pekes and the Pollicles' is reminiscent of Jacobean drama."

Cats is Lloyd Webber's first collaboration in which the lyrics came first, but he found it a task of extracting music from the poems ("The poems struck me as lyrics when I read them") rather than imposing it on them. He's pulled out such varying sounds as the rumbling and racing and clickety-clack that accompany Skimbleshanks, the railway cat; the we-are-Siamese-if-you-please meowing during the battle of Growltiger and the Mongolian horde; the slinky, TV-private-eye theme for the sinister Macavity; and the orotund, vaguely eighteenth-century, stately measures for what Lloyd Webber calls "the cats' national anthem," "The Ad-dressing of Cats." The last confronts the rather sticky whimsy of Eliot's poem head-on by inflating it past the point of absurdity: The singer informs us somberly, "You bow, and taking off your hat,/Ad-dress him in this form: *O Cat!*" And by stretching a syllable in one song, Lloyd Webber created a joke that's not in Eliot's poem: Though we're reminded that "a cat is not a dog," the song about the Rum Tum Tugger tells us, "He will do/As he do do/ And there's no doing anything a-bow-wow-wowt it!" The score has won over at least one critic not previously in the Lloyd Webber camp: Alan Rich, who pronounced *Jesus Christ Superstar* "the bottom rung of bubble gum," thinks *Cats* is "a lot of fun."

At 34, with three productions on Broadway and in the West End (*Evita* in both, *Joseph and the Amazing Technicolor Dreamcoat* here, *Song and Dance* there), Lloyd Webber is the best known of his musical family—his father headed the London College of Music; his brother is a classical cellist. At seventeen, he met the lyricist Tim Rice, who wrote *Joseph* with him two years later, then *Jesus* and *Evita*.

While the hammering goes on at the Winter Garden, while the leotard-clad cats prowl and wail (among them Betty Buckley, Ken Page, Harry Groener, and René Clemente), Lloyd Webber has more modest projects purring along. One is a chamber opera based on David Garnett's novel *Aspects of Love*, the other a work for children. "It's a work for the benefit of the Round House Theatre, which was converted from an engine shed. So I've written a musical about trains."

The *Mail*, the *Guardian*, the *Telegraph*, and the *Times* may have fallen all over themselves to compliment *Cats*, but so far Andrew Lloyd Webber's severest critics, the two who live with him and his family, have kept their opinions to themselves—"apart from destruction of the score occasionally," he says. "Do you think a cat would really pass comment? No *way*."

RHODA KOENIG

PHOTOGRAPH BY LARRY WILLIAMS

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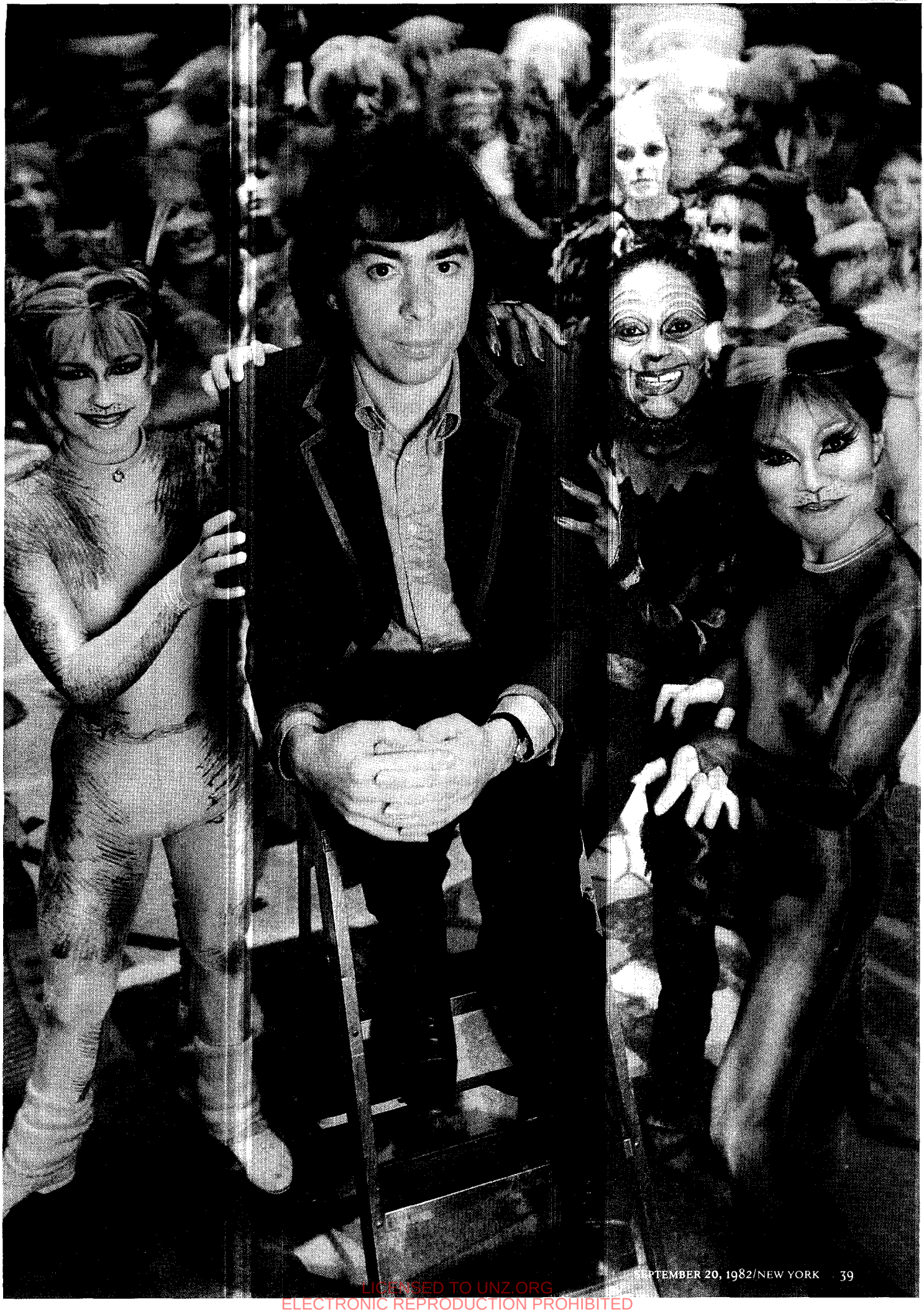

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Colleen Dewhurst plays a prostitute, and Eva LeGallienne a queen. Tommy Tune dances with Twiggy, Treat Williams takes to drink. There's Cronyn and Tandy, *Good* and *Plenty.* And Lansbury, of course.

Burstyn in a West End hit.

LEADING LADIES

Eva LeGallienne will commemorate the 150th anniversary of Lewis Carroll's birth with a revival of her own 1932 production of **Alice in Wonderland.** Miss LeGallienne will once again be director and actress, and she promises to make her entrance as the White Queen the same way she did 50 years ago—airborne. The cast includes a cat and a pig. (Ambassador, December 22.)

Angela Lansbury, last seen wielding a rolling pin in *Sweeney Todd,* will get a chance to continue her self-actualizing behavior in Jay Presson Allen's new comedy. **A Little Family Business** presents Miss Lansbury as a housewife who takes over her husband's factory. Vivian Matalon will direct. (Martin Beck, December 2.)

In a revival of Ugo Betti's **The Queen and the Rebels,** the indomitable Colleen Dewhurst will play a prostitute caught in a revolution who offers herself to the mobs in place of the queen. (Plymouth, September 30.)

In his new play, William Gibson shows us what followed the events of *The Miracle Worker.* **Monday After the Miracle** takes place twenty years later and examines the peculiar love triangle of Annie Sullivan, her husband, and Helen Keller. Jane Alexander will play the famous teacher, and Karen Allen her pupil. (Theater to be announced, early December.)

Jessica Tandy and Hume Cronyn are together yet again in **Foxfire,** based on the series of books of the same name. It deals with an Appalachian-mountain couple and will give Keith Carradine, as the couple's country-music-star son, his first chance to sing since *Nashville.* (Ethel Barrymore, November 10.)

Anne Jackson will play a policewoman and a housewife, Eli Wallach an unemployed actor and a harassed husband in Murray Schisgal's comedy **Twice Around the Park.** It will deal with two romances between people who may or may not wear jogging suits. (Cort, November 4.)

LeGallienne (left) in her 1932 Alice, *revived this fall.*

PRESENT LAUGHTER

Like her Pulitzer Prize–winning *Crimes of the Heart,* Beth Henley's new play, **The Wake of Jamey Foster,** is set in a small Mississippi town, where relatives gather in the aftermath of a family crisis—in this case, the death of a family member who, while drunk, was kicked by a cow. Jamey's widow will be played by Susan Kingsley. (Eugene O'Neill, October 14.)

Treat Williams, the prince of the city, will be portraying a deserted husband who has turned to drink in **Some Men Need Help.** The two-character play will be by that mini-drama specialist, John Ford Noonan, author of *A Coupla White Chicks Sitting Around Talking.* Philip Bosco, last seen in *Learned Ladies,* will be the samaritan. (Westside Arts, October 18.)

Jane Alexander and Karen Allen as Sullivan and Keller.

GOTTA SING! GOTTA DANCE!

Tommy Tune has a new old musical in the works, and should be pouring on the glitter in his revamped version of the

Photographs: left, Roberto Brosan; bottom, William Struhs.

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Gershwins' *Funny Face* (retitled, after one of its songs, **My One and Only**). Tune will be doing double duty as choreographer and star, opposite Twiggy. (Theater to be announced, early January.)

Harold Prince is bringing us a musical by Betty Comden, Adolph Green, and composer Larry Grossman that will show what happened to Nora after she slammed the door in *A Doll's House*. Betsy Joslyn is Nora, and George Hearn doubles as her husband and the lawyer she manipulates in **A Doll's Life.** (Mark Hellinger, September 23.)

The music of Jelly Roll Morton, Scott Joplin, and others will be featured in **New Orleans: The Storyville Musical,** by Toni

Donald McKayle, Toni Morrison.

Morrison, author of *Song of Solomon*. The folksinger Odetta will be keeping house for the notorious ladies of the red-light district at the turn of the century. Donald McKayle will direct. (Theater and date to be announced.)

If you hear talk of this musical, don't expect a sequel to *Reds*. **Lennon** features nine young men and women who will play the Beatles and other characters in the rock musician's life story. (Entermedia, date to be announced.)

Betsy Joslyn faces George Hearn in A Doll's Life.

FROM THE WEST END

The Royal Shakespeare Company gave us a theater marathon last year with *Nicholas Nickleby*. This time it's doing something on a more modest scale. Alan Howard stars in C. P. Taylor's **Good,** a study of a decent college professor who sells his soul to the Nazis in the early days of the Third Reich. (Booth, October 13.)

Ellen Burstyn returns to Broadway this fall to star in **84 Charing Cross Road.** It's based on Helene Hanff's autobiographical novel about the relationship that develops over three decades of correspondence between an American author and a British clerk who works in an antiquarian bookshop. (Biltmore, December 5.)

THE COMPANY WAY

Joseph Papp's New York Shakespeare Festival will be offering, to start, a production of David Hare's **Plenty,** starring Kate Nelligan, last seen here in *The Eye of the Needle* and the BBC's *Thérèse Raquin*. *Plenty* deals with the transition of England from the Second World War to present times, and will be at the Public starting October 8. Papp himself will be directing **Buried Inside Extra,** a new play by Thomas Babe, which features Charles Durning, of *That Championship Season* (December 21). And David Henry Hwang, author of *The Dance and the Railroad,* will give us **Midnight and Mourning,** an evening of two new one-acters.

Alan Howard, named Best Actor by the London critics for Good.

The American Place Theatre will present **Buck,** a sinister new play by Ronald Ribman, as well as Donald Barthelme's **Great Days,** an evening of dialogues from his book of the same name. The season will also include a show about pre-Civil War slaves and an operetta performed by people and puppets.

Manhattan Theatre Club, which introduced us to *Crimes of the Heart,* will be presenting another example of southern gothic: Actors Theatre of Louisville's **Talking With,** by Jane Martin, about a series of bizarre characters, ranging from a snake-handling teenager to a religiously inclined baton twirler. (M.T.C. DownStage, September 21.)

The author is Lanford Wilson, but, no, the play is *not* another chapter in the lives of the Talley family. **Angels Fall** deals with the crises in the lives of a group of strangers who meet in a New Mexican mission during a possible nuclear incident. It will be directed by Marshall Mason, who staged the original productions of the Talley plays. (Circle Repertory Company, October 16.)

C.S.C. Repertory, which has put on the complete Oedipus cycle and the full text of *Peer Gynt,* will be bringing us both parts of Goethe's **Faust.** Part two has never before been done professionally in this country. (C.S.C. Theater, October 31.) ELLEN HOPKINS

Photographs: top, Martha Swope; right, Sophie Baker.

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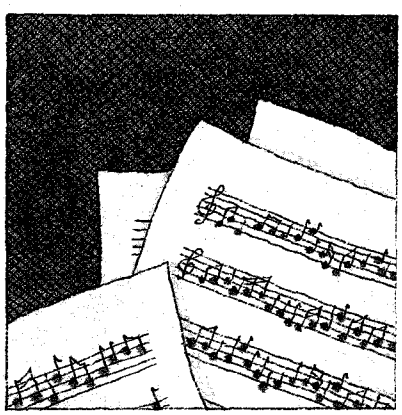
Music

KIRI TE KANAWA

The Met opens its season with a fire-and-ice Marschallin in Strauss's Der Rosenkavalier.

"THE MUSIC OF MOZART AND STRAUSS suits me," says Kiri Te Kanawa with the confidence of a singer who knows she possesses something special. "These two composers not only lubricate my voice, but the women in their operas are contradictory, just like me: warm and cool at the same time."

Audiences have been responding enthusiastically to Te Kanawa's contradictions in this music for the past decade. The whipped-cream consistency and heady spin of her soprano have captivated operagoers all over the world, while her provocative fire-and-ice beauty must be precisely what Strauss and Mozart had in mind when they created their intriguing heroines. In demand everywhere, Te Kanawa has found little time to cast her spell over the Metropolitan Opera, after a clamorous debut as Desdemona in *Otello* eight years ago. Since then, there have been several Donna Elviras in *Don Giovanni* and an enchanting Fiordiligi in last year's *Così Fan Tutte,* but not enough to satisfy this city. Now the time has come to give New York a taste of what Te Kanawa can conjure up in Strauss. She opens the 1982–83 Met season next Monday night as the Marschallin in *Der Rosenkavalier,* and next February she returns in the title role of *Arabella,* a new production.



A singer who excels in the Mozart-Strauss repertoire is not a new phenomenon—a generation ago, Lisa Della Casa, at the Met, and Sena Jurinac, in Europe, combined the same qualities of vocal and physical glamour that make Te Kanawa a favorite in these roles today. Those earlier sopranos absorbed the Mozart-Strauss tradition through their Central European background and training, but Te Kanawa is an exotic transplant: a New Zealander born 38 years ago to a Maori father and a white mother. The inspiration for a career in music came from her mother, a woman of Irish descent whose great-uncle was Sir Arthur Sullivan, the musical half of Gilbert and Sullivan. Sent to England on a grant, Te Kanawa studied at the London Opera Center, Covent Garden's training ground for young hopefuls.

After a few years of singing small roles, the big breakthrough came in December 1971 when Te Kanawa appeared as the Countess in *The Marriage of Figaro* and caused a reaction that was little short of ecstatic. The voice was ravishing enough—fresh, warm, and vibrant—but the woman who had made these wonderful sounds looked sensational, too. Te Kanawa exudes glamour and a glowing, aristocratic beauty, even when casually dressed in a sweater and jeans. After the Covent Garden debut, she quickly moved on to the world's other great opera stages, where a feisty spirit helped her to survive the rigors and intrigues of a jet-age operatic career. ("I never have any problems with other prima donnas," she once said coyly. "After all, Maoris eat their rivals.")

"We singers today are gypsies," says Te Kanawa, who became Dame Kiri earlier this year. "You have to be on the go every minute to keep in contact with your international colleagues. I would like to sing more in America, but that means staying away from my husband [Desmond Park, an Australian mining engineer] and two small children longer than I would like. So I have been busy in Europe since the Met's *Così* last February. I did a run of *Tosca* in Paris during March; then *Simon Boccanegra* at Covent Garden, interrupted by a side trip to New Zealand when my father became ill; a BBC television program on golf; two Mozart operas in Cologne; some recording in London with Colin Davis; and *Otello* at the Verona Arena in July."

Successfully juggling a busy international career with a family life may sound impossible, but Te Kanawa is determined to make it work. She has two role models in the Strauss heroines she is portraying this season at the Met. Both the Marschallin and Arabella are passionate, active women, capable of deep emotional involvements, and yet both pause to ponder their actions with detachment and self-awareness.

"That's me all over," Te Kanawa admits. "Just look at my birth sign—Pisces, full of opposites and contradictions. If someone tells me to do one thing, I'll probably go off and do the reverse. Like Arabella, I'm always acting on impulse, either too coolly or too enthusiastically, but I still like to be in control of every situation."

Probably more than any other opera singer this side of Placido Domingo and Luciano Pavarotti, Te Kanawa has the stuff it takes to break out of the narrow confines of the opera world and cross over into mass-media visibility. "It will never happen," she says firmly. "This public-relations thing is a big drain on the voice, and I could never start up in that circus, where you have to appear everywhere and do the strange things people expect from a 'media figure,' whatever that is. I'd rather put the extra energy into my family."

Perhaps Te Kanawa will never agree to a guest shot on the Johnny Carson show, but television will be full of her photogenic presence in the future. The Verona *Otello,* with Vladimir Atlantov, has been filmed, and a *Tosca* is in the works, while *Live From the Met* will carry the *Rosenkavalier* performance of October 7 to the rest of the country. "Okay," she says, "to that extent I will be a colorful, extroverted television personality, because I love my job—when it's all over I'll call it a career—but don't expect anything more from me. The rest is for my private life and my home. Arabella and the Marschallin knew when to draw the line, when to exhibit fiery emotion, and when to cool it. I hope I can learn from them."

PETER G. DAVIS

PHOTOGRAPH BY HIRO

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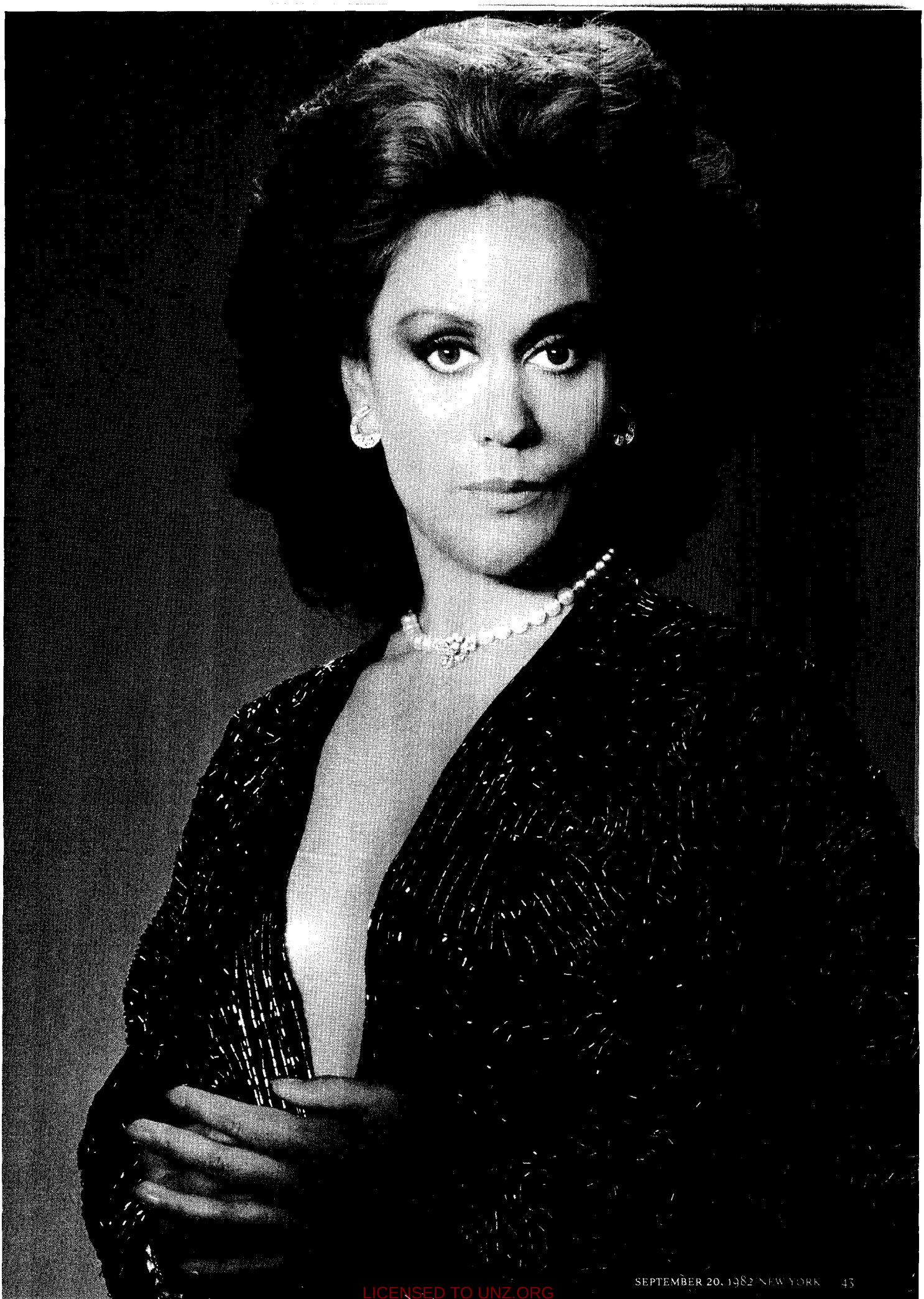

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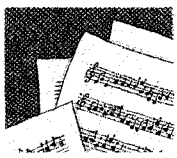

Sutherland and Nilsson and de Larrocha are back. There's *La Donna del Lago* and *Il Duca d'Alba,* Stravinsky with puppets and Prey at the Y. *Hamlet* in English, *Macbeth* in Italian. And Horne aplenty.

Herbert von Karajan conducts the Berlin Philharmonic.

THE ORCHESTRAL SCENE

If you haven't already got your tickets for the four Herbert von Karajan–Berlin Philharmonic Carnegie Hall concerts in October, it's too late and too bad. Start planning your concert calendar with other personalities and other sounds in mind. The **New York Philharmonic**'s first series concerts—September 16, 17, 18, and 21—offer the premiere of the orchestral version of Steve Reich's *Tehillim.* October 7, 8, 9, and 12, Maxim Shostakovich will conduct the Violin Concerto No. 1 of his father, Dmitri, with soloist Glenn Dicterow. Zubin Mehta has planned a season-long retrospective on Schoenberg, beginning October 21, 22, and 23. All will be at Avery Fisher Hall.

The **American Symphony Orchestra** opens its twentieth-anniversary season October 3 at Carnegie Hall, with Giuseppe Patane conducting. This date also officially opens Carnegie Hall's own busy season, and the month's visitors from Europe are **I Musici** (October 3 and 12), the **Vienna Symphony Orchestra** (4), the **Concertgebouw Orchestra of Amsterdam** (8 and 9), the **Netherlands Chamber Orchestra** (21), and the **Gewandhaus Orchestra of Leipzig** (31).

At the Brooklyn Academy of Music, Lukas Foss and his newly renamed **Brooklyn Philharmonic Symphony Orchestra** will play just one of their "Major Concerts Series" this fall, the same program November 19, 20, and 21. Lorin Hollander plays Gershwin, and the all-American program includes the New York premiere of Elliott Carter's suite from the ballet *The Minotaur.* Gerard Schwarz and his **Y Chamber Symphony** open October 22 at Avery Fisher and October 23 and 24 at the 92nd Street Y, highlighting Alicia de Larrocha and the Beethoven Piano Concerto No. 2; also, the world premiere of *In Praise of Ockeghem—1981,* by Hugh Aitken.

Frederic Waldman and the **Musica Aeterna Orchestra** will offer two different series during the Metropolitan Museum's season. And the **American Philharmonic Orchestra** starts its Avery Fisher Hall year on September 19: Rohan Joseph conducts an all-Wagner program, and Birgit Nilsson is soloist.

OPERA

The **New York City Opera** leads from strength, introducing two new productions in the first eight days of its fall season. *The Merry Widow* has already opened, and Thomas's *Hamlet* has been sold out for its opening night, September 14, with Sherrill Milnes in the title role and Ashley Putnam as Ophelia. The production uses Andrew Porter's English translation of the original French. On October 1, a new production of Gluck's *Alceste* will present soprano Heather Harper and conductor Raymond Leppard in their company debuts. Soprano Erie Mills bows as the flighty Cunegonde and David Eisler sings the title role in the new production of Leonard Bernstein's *Candide,* opening October 13; Harold Prince directs.

The opera and cast that may well be the **Metropolitan Opera**'s top ticket open the season September 20: a revival of *Der Rosenkavalier,* with Kiri Te Kanawa (see page 42) as the Marschallin, Tatiana Troyanos, Judith Blegen, Kurt Moll, and Luciano Pavarotti. Mozart's *Idomeneo,* in a new production by Jean-Pierre Ponnelle, will finally come to the Met October 14, 201 years after its Munich premiere. James Levine will conduct Pavarotti, Ileana Cotrubas, Hildegarde Behrens, and Frederica von Stade. Sherrill Milnes shifts from Denmark to Scotland for *Macbeth,* with a new production opening November 18 and co-starring Renata Scotto. More good news: Joan Sutherland returns to sing *Lucia di Lammermoor.*

Marilyn Horne will appear in all three of the Rossini-festival offerings at Carnegie Hall. On November 14, it's *La Donna del Lago.* Eve Queler's **Opera Orchestra of New York** also is performing there just once before the first of the year—October 28—doing Donizetti's *Il Duca d'Alba,* with Renato Bruson.

From other quarters, we can look for **Chamber Opera Theatre**'s double bill of Mozart's *Bastien and Bastienne* and Rimsky-Korsakov's *Mozart and Salieri,* November 3, 5, 7, 9, 11, and 13 at Marymount Manhattan

Joan Sutherland at the Met.

Photograph, page 43: hair by Bruno, of Le Salon; makeup by Sophie Levy; dress by Halston (available at Bergdorf Goodman); jewels by Bulgari. Photograph, left: Henry Grossman.

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Theater; the **Beethoven Society** is staging *Fidelio* in the original 1805 version, December 4 at Alice Tully Hall; and there's more from the city's many local troupes. The **Amato Opera,** for example, opens its thirty-fifth-anniversary season September 18 with *Don Giovanni.*

Candide, *being restaged at the City Opera.*

FESTIVAL AIRS

The week of September 13 marks the opening of **Scandinavia Today,** a fifteen-month-long festival in which the accents in music—as well as in art and theater—will be Swedish, Icelandic, Norwegian, Finnish, and Danish. A new ensemble, the Nordic Trio, was formed just for this festival: Norwegian violinist Arve Tellefsen, Finnish pianist Ralf Gothoni, and Swedish cellist Frans Helmerson will appear at the Guggenheim Museum September 14. Two nights later, Finland's youthful Tapiola Choir (ages 9 through 20) will perform at Alice Tully Hall.

New York's American Institute of Guitar is bringing together guitarists from six countries for its first **International Guitar Festival,** a series that begins at CAMI Hall October 8 with flamenco virtuoso Sabicas.

Note one of the mini-series in "Great Performers at Lincoln Center": **Elegant Ensembles**—actually three interwoven lineups. On one **Y Chamber Symphony** program, at Avery Fisher Hall December 17, **Claudio Arrau** will play Beethoven's First and Third Piano Concertos with Gerard Schwarz. Arrau is a kind of festival unto himself: He will celebrate his eightieth birthday next February and will be performing frequently long before then, starting at Carnegie November 7, playing the Brahms Piano Concerto No. 1 with the **Scottish National Orchestra.**

Another season-long celebration marks the 150th anniversary of **Brahms**'s birth. Carnegie Hall's salute opens October 31 and ends March 21, with a Brahms work on each of six programs.

CHORAL AND CHAMBER FARE

Musica Sacra's "Basically Bach" has become an annual favorite, and it opens October 6 at Avery Fisher Hall with the Bach Mass in B Minor. The **Waverly Consort** calls its 1982–83 Alice Tully Hall series "Italia Mia," saluting seven cities and five centuries of composers; Venice is the first, November 18 and 20. On October 30, two major singing groups will perform: The **Canterbury Choral Society** will present Mahler's formidable Eighth Symphony at Avery Fisher, using an expanded adult chorus and a youth chorus from city schools, and at Carnegie Hall the **New York Choral Society** will offer Mozart, Poulenc, Puccini, and more, with soprano June Anderson.

Mezzo-soprano Frederica von Stade and the Emerson String Quartet have joined the **Chamber Music Society of Lincoln Center** as resident members. The first programs of the group are October 24, 25, and 26, and will include Handel, Mozart, and Schubert. **Chamber Music at the Y** opens September 28 with a new version of Stravinsky's *L'Histoire du Soldat* that includes Bil Baird's Marionettes and John Houseman in the nonsinging roles. The **Brooklyn Academy of Music,** the **Metropolitan Museum,** the bargain-priced **People's Symphony Concerts** (at Washington Irving High School), and **Merkin Concert Hall** will all offer series, and groups such as **An die Musik,** the **Music Project,** the **Sylvan Wind Quintet,** and the **St. Luke's Chamber Ensemble** will be as busy as always.

Brahms plays Carnegie.

RECITAL STAGES

After her summer's absence, **Alicia de Larrocha** opens the Metropolitan Museum's "Great Pianists" series October 9, playing Poulenc, Schubert, Debussy. She'll be followed by **Walter Klien, Murray Perahia, Misha** and **Cipa Dichter,** and **Andras Schiff.** Pianist **Peter Serkin** and clarinetist **Richard Stoltzman** appear at Washington Irving High School October 16 and December 11, respectively, and on November 21, Isaac Stern and Eugene Istomin play Beethoven sonatas in the same hall. Soprano **Judith Blegen** and baritone **Hakan Hagegard** open the "Master-Singers at the Y" programs at the 92nd Street Y, followed first by **Hermann Prey** and then by **Shirley Verrett.** The three dates: October 5, November 10, and December 7. Flutist **Julius Baker** and pianist **Grant Johannesen** give a joint recital at Merkin Concert Hall November 8. And on November 20 at Brooklyn College, the performer is pianist André-Michel Schub.

There will be a flock of new artists on the recital scene: The 92nd Street Y's "Young Concert Artists Series" introduces pianist **Dominique Weber** November 2, and on October 16, pianist **Avo Kouyoumdjian,** winner of the first prize at the International Beethoven Piano Competition in May 1981, will make his American debut at Alice Tully Hall.

Something new and something old on the horizon: "The Next Wave: New Masters," at BAM, opens with **Steve Reich & Musicians,** one program September 30 and October 2, and another October 1 and 3. Each includes the new work for flute and tape commissioned and performed by Ransom Wilson. Meanwhile, looking resolutely to the past, the **Ensemble for Early Music** will be up to its customary costumed shenanigans at Alice Tully Hall in five programs. October 30, it's "Baroque Buffoonery," and on December 18, "Christemasse in Anglia."

FLORENCE FLETCHER

Photographs: top, Martha Swope; bottom, the Bettmann Archive.

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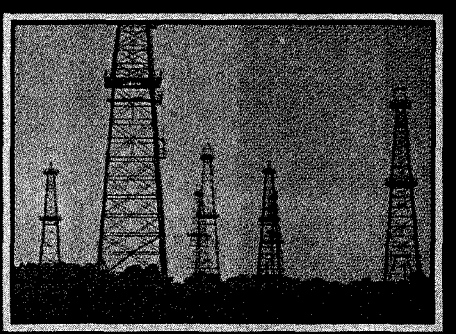

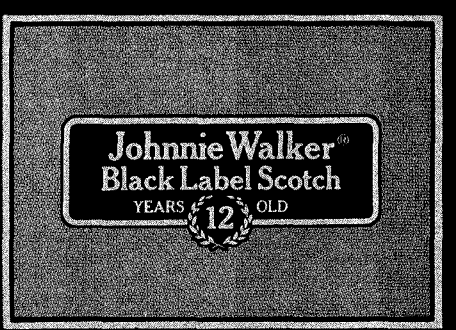

Success is often measured by how deeply you're in the Black.

12 YEAR OLD BLENDED SCOTCH WHISKY, 86.8 PROOF. BOTTLED IN SCOTLAND. IMPORTED BY SOMERSET IMPORTERS, LTD., N.Y. © 1981

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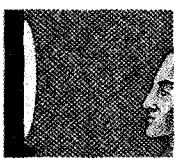
Television



Spies and spinoffs, manic medics and a Texas millionaire, Gloria (as in Bunker) and Gloria (as in Vanderbilt). Gregory Peck is Lincoln, Bob Newhart is back. And Charles and Diana get hitched again.

SEPARATE REALITIES

Nineteen thirty-nine. The world trembles on the brink of war. The exotic Orient crawls with spies, smugglers, and Axis agents. Worried that in six years they'll all be wiped out and Hollywood will be left plotless, the U.S. dispatches legendary fauna filcher Frank Buck to trap colorful bad guys and **Bring 'Em Back Alive** (Tuesdays 8 to 9 P.M., CBS). Bruce Boxleitner stars.

Nineteen thirty-eight. The world trembles on the brink of war. The exotic Orient ... Hey! Didn't we just do this one? Nope, this show is **Tales of the Gold Monkey** (Wednesdays 8 to 9 P.M., ABC), all about a raffish adventurer-pilot who frequents a raffish bar on a tropic isle teeming with the usual raffish spies, smugglers, Axis agents, raiders of lost arks, and confused TV execs. Footnote: Show's original title was *The Brass Monkey*. Nothing cheap about ABC.

Hill Street Hosp—Oops! Wrong name. Sorry. We meant **St. Elsewhere** (Tuesdays 10 to 11 P.M., NBC). Don't know why we started to call this original hospital show by that other title. Just because it has a big "ensemble cast," a deteriorating-neighborhood setting, "realistic life-and-death situations," and a chief nurse who sends her troops into the O.R. with the words "Be careful in there" is no reason to think *St. Elsewhere* might closely resemble any other show.

Stephen Collins in Gold Monkey.

Embark now on a less than bizarre journey into the world of the expected. Holy men walking on beds of nails again ... Jules Verne's amazingly well-known prophesies of space travel ... the unsurprisingly long life span of the overpublicized denizens of the Russian Caucasus ... in short, all the tedious clichés you got bored with when **Ripley's Believe It or Not!** (Sundays 7 to 8 P.M., ABC) was confined to the comics pages.

RECYCLED LAUGHS

Old sitcomics never die, they just spin off and haunt us anew. Sally Struthers is back as Archie Bunker's daughter, **Gloria** (Sundays 8:30 to 9 P.M., CBS), stepping out on her own as a divorced mom working for a crusty but lovable small-town veterinarian (Burgess Meredith), who foams at the mouth before his patients can.

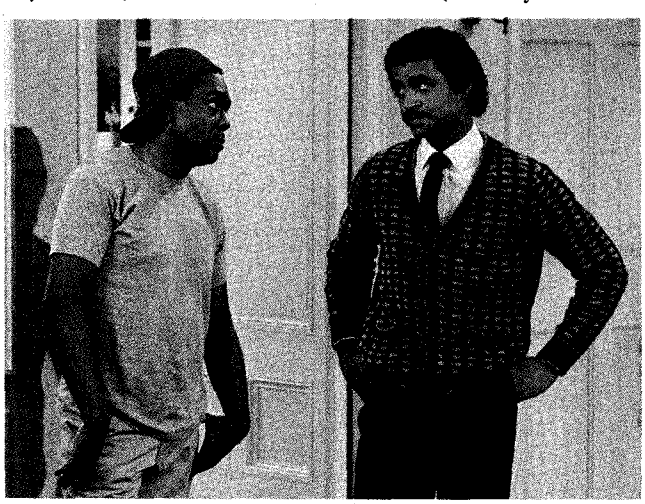
Following the ancient adage "Recycle a successful gag till it makes 'em gag," that cute mismatched twosome Felix and Oscar is resurrected from TV heaven and—whoops!—they're black! Yes, it's **The New Odd Couple** (Fridays 8:30 to 9 P.M., ABC). Two sitcom vets, Ron Glass (*Barney Miller*) and Demond Wilson (*Sanford and Son*) have been drafted. Coming next year: *The Extraterrestrial O.C.*

We admit, hesitantly, to a slight weakness for Bob Newhart, who, in the past, has been known to amuse and at the very least is *restrained*. In **Newhart** (Mondays 9:30 to 10 P.M., CBS)—clever title—he runs an inn in Vermont.

Cheers (Thursdays 9 to 9:30 P.M., NBC) is the brightest, funniest, freshest comedy to hit the tube this millennium. How do we know? Because NBC's been telling us so 32 times a day. Already, millions of Americans hate *Cheers* (which has something to do with a bar in Boston), and they haven't even seen it yet.

ACTION—ADVENTURE LAND

Have you seen those thrilling promos for **Gavilan** (Mondays 9 to 10



Demond Wilson and Ron Glass make an Odd Couple.

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Gregory Peck as Lincoln.

P.M., NBC) in which a bevy of tootsies make kissy-kissy pining-away noises for the unseen title character? We figured Gavilan was, at the very least, a handsome new anchor guy. Wrong. It's just another car-chase deal with Robert Urich, of *Vega$*, as an ex-C.I.A. type.

Speaking of car chases, **Knight Rider** (Fridays 9 to 10 P.M., NBC) seems to be the ultimate "action/adventure" show—the star's the car! A large, sleek, black custom job (aided by a talking computer) zips around town, zapping toughs, saving victims, and picking up cute little sports cars. Some human or other gets nominal star billing but clearly is of secondary interest.

But, hey, if we're talking automotive *quantity,* nothing beats **Matt Houston** (Sundays 8 to 9 P.M., ABC), an action-adventurer who has a separate, featured player just to tend his fleet of cars. Matt's a Texas millionaire who lives on a Texas-size ranch—only, surprise, it's in L.A.!

FAMILY AFFAIRS

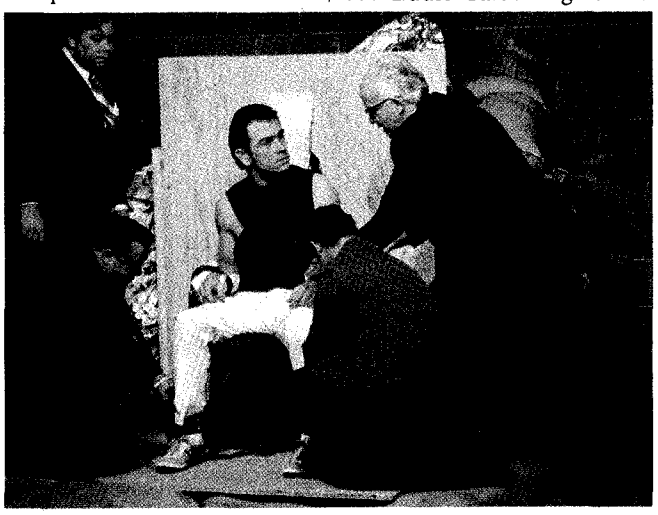
What happens when a couple of 1960s hippies settle down and raise a brood of 1980s conservative kids? Why, you've got a reverse-generation-gapper complicating the **Family Ties** (Wednesdays 9:30 to 10 P.M., NBC). Okay, let's all start writing episode one. Junior plays his Vivaldi too loud and Dad yells, "Turn that garbage down! I can't hear my Strawberry Alarm Clock album!" Mom's freaked because Little Suzie's reading the stock tables and won't take her afternoon acid trip. Meanwhile...

Why stop at one reverse-G.G.? Come on, Hollywood, don't disappoint us, give us another! Okay, it has: **Silver Spoons** (Saturdays 8:30 to 9 P.M., NBC). Kid actor Ricky Schroder is "mentally mature beyond his years," it says here. Dad (Joel Higgins) is immature and addicted to video games. Grandpa thinks he's a fetus. Mom's a talking seal. ... You are the walrus.... I'm going over the edge.... Help!

WAR AND OTHER GAMES

Massive military spending by ABC touches off epic hostilities in February when Herman Wouk's **The Winds of War** is unleashed upon a sleeping nation. Televirgin Robert Mitchum ships out and Ali MacGraw shapes up in this sixteen-hour dreadnought, almost as long as W.W. II itself.... The conflict escalates with **The Day After,** an amusing little drama about the "effects of a nuclear attack on an American city." And if you think that's thinking the unthinkable, ABC has a Pac-Man special.

CBS waxes historical with **Robert Kennedy and His Times,** Bruce Catton's **The Blue and the Gray,** and, from the annals of pugilism, **Dempsey.** Gregory Peck plays Lincoln in one, or possibly all, of the preceding. ... Eddie Rabbitt gets his own special, and so does Bugs Bunny.... CBS wins this year's award for TV Movie Most Like a Parody of a TV Movie with **Hotline:** "An anonymous caller reveals clue by clue on a crisis hotline that he is a multiple murderer and our heroine (Lynda Carter) is next on his list."... CBS also cops Most Inevitable Bore Plaque with **The Royal Romance of Charles and Diana.**



Tommy Lee Jones in The Executioner's Song.

It was a so-so movie! It was a bad play! Now, what medium will it assault next to fulfill its final destiny of total awfulness? One guess and you've got it. **Seven Brides for Seven Brothers** (Wednesdays 8 to 9 P.M., CBS). In case you need the plot: A gaggle of rowdy rustic siblings go gaga when big brother takes a wife. Rambunctious hoofing ensues,

NBC cancels Gary Gilmore's contract in an adaptation of Mailer's **The Executioner's Song.** Tommy Lee Jones plays the late celebrity recidivist. Bette Davis leads a big cast in **Little Gloria... Happy at Last.**

Little Gloria... Happy at Last.

(Sure, we mentioned both these shows in last year's fall preview—we never said *which* fall.)

BAKER'S DOZEN

Lotsa culcha comin' at ya from the Peebs ... "Great Performances" tosses us a Stendhal, **The Charterhouse of Parma,** and a couple of Twains (sounds redundant), **Innocents Abroad** and **The Mysterious Stranger** (and a sawbuck says they don't dare stick with M.T.'s ending on that one).... More of those Shakespeare deals from BBC, including a *Lear* and several *Henrys*....What theatrical masterpieces has Uncle Alistair got cooking for us this season? Well, there's R. F. Delderfield's **To Serve Them All My Days** and Ford Madox Ford's **The Good Soldier....** Dick Cavett has finally run out of people to interview, and will talk exclusively to plants this season.

LEWIS GROSSBERGER

Photographs: top left, Tony Esparza; bottom, Alex Webb/Magnum.

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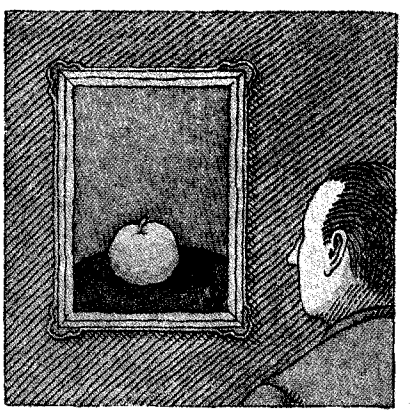
Art

THE VATICAN COLLECTIONS

More than 200 masterworks from the halls of the popes are coming to the Metropolitan.

THE BIG SHOW ARRIVING AT THE Metropolitan Museum of Art this winter packs one heaven of a wallop. As if Caravaggio, Leonardo, Poussin, Veronese, Fra Angelico, Perugino, and Raphael couldn't provide enough good art for one exhibition, there are contributions by such modern masters as Matisse and Rouault, a score of priceless antiquities, medieval and Renaissance paintings on panels, angelic frescoes, mosaics, Etruscan bronzes, classical Greek and Roman marbles (including the famed *Apollo Belvedere* and the Belvedere torso), and such extras as a terracotta Charity draped with three suckling children, crafted by Bernini for the tomb of Urban VIII. It's all part of the massive "Vatican Collections: The Papacy and Art."



The original justification for this sublime profusion was outlined by Pope Nicholas V in the fifteenth century as he began the construction campaign that would conclude 126 years later in the Baroque magnificence of the new St. Peter's. It was his hope, he announced, that "the weakness of faith in some people would find support in the grandeur of the work." A cynic might argue that some people's faith must have been weak indeed to have occasioned such exalted collecting. For 1,500 years the popes indulged their passion for glorious things—even to the point of ordering great church-owned works back to St. Peter's for the Holy Father's private delectation. As a result, the Vatican today presides over an incomparable aesthetic and spiritual resource. And for the first time in its history, it is sending much of that wealth beyond its storied walls.

Few exhibitions this season can expect to be quite so blessed. Over 200 works are coming from the treasury, the Apostolic Palaces, the library, the half-dozen-plus museums within the Vatican, the Belvedere Courtyard (where the Apollo usually reigns)—a flood that may surprise those who think of the Vatican as mostly the Sistine Chapel ceiling, Michelangelo's dome, and the painting galleries of the Pinacoteca. Organizing these holdings is a job fraught with the perils of protocol. At the Metropolitan, the job is being handled by the director himself, Philippe de Montebello, with Olga Raggio, chairman of the Department of European Sculpture and Decorative Arts, and Margaret Frazer, curator of medieval art.

"The Vatican Collections" is not your average blockbuster. The final list of artworks includes plenty of Renaissance and Baroque masterpieces: Caravaggio's *Deposition of Christ;* Leonardo's *St. Jerome,* praying in a wilderness, so ephemeral that he seems already to have been lifted beyond the physical plane; Raphael's *The Miraculous Draught of Fishes,* one of ten tapestries on the lives of Peter and Paul made for the Sistine Chapel. Yet there are also singular—and singularly lovely—works from other eras: a Roman statue of the Good Shepherd, a Byzantine ivory triptych, a black granite torso from one of Egypt's last dynasties.

Raggio explains that the emphasis is not on the history of art as collected by the popes but on the history of St. Peter's—and its mission—as portrayed in its art. Objects are clumped together in five sections that refer to five separate architectural milestones in the church's development—architecture, of course, being the physical manifestation of the church's metaphoric body. The first section encompasses the millennium embraced by the old St. Peter's, the great basilica (as high as Notre Dame) built after Constantine began to patronize Christianity, in the fourth century. The old basilica had been sacked by just about everyone from barbaric Saracens to the Normans, so only a few precious frescoes and mosaics remain to fill this section. Not so the next section, which covers the Renaissance and the Baroque, and roughly coincides with the erection of the new St. Peter's. Expect all the glories here that high patronage could generate.

By the eighteenth century, however, tastes had changed. St. Peter's was finished, and the urge to commission masterpieces had waned. Besides, the preservation of the past had begun to assume some urgency. (Bernini, a century earlier, had futilely argued a similar point.) Napoleon is usually credited with establishing the first museum (the Louvre), but the Vatican was actually ahead of him, with its three eighteenth-century depositories: the Museo Sacro (for sacred works of art), the Pio-Clementino (for Roman antiquities then being excavated), and the Pinacoteca.

In the nineteenth century (represented in the fourth section), archaeologists continued to dig up treasures—Etruscan and Greek vases, Roman portraits, Greek and Roman statues—that were then placed in the new Gregorian Egyptian, Etruscan, and Pagan, and Pio-Christian Museums. The fifth section covers the twentieth century, when the collections expanded again as the church's roving emissaries sent African, Oceanic, and pre-Columbian works back to the new Missionary and Ethnological Museum. And in 1973 Pope Paul VI created the Collection of Modern Religious Art, which includes Matisse's stained-glass studies for the windows in the Chapel of the Rosary at Vence.

While the show doesn't open until February, the time to think about it is now. Tickets, a mere 700,000 of them, go on sale October 15, through Ticketron and Teletron. Although you must enter only during the half-hour you request, you can stay as long as you like, absorbing the grandeur of (and maybe renewing faith through) the earthly magnificence of the popes' collections.

KAY LARSON

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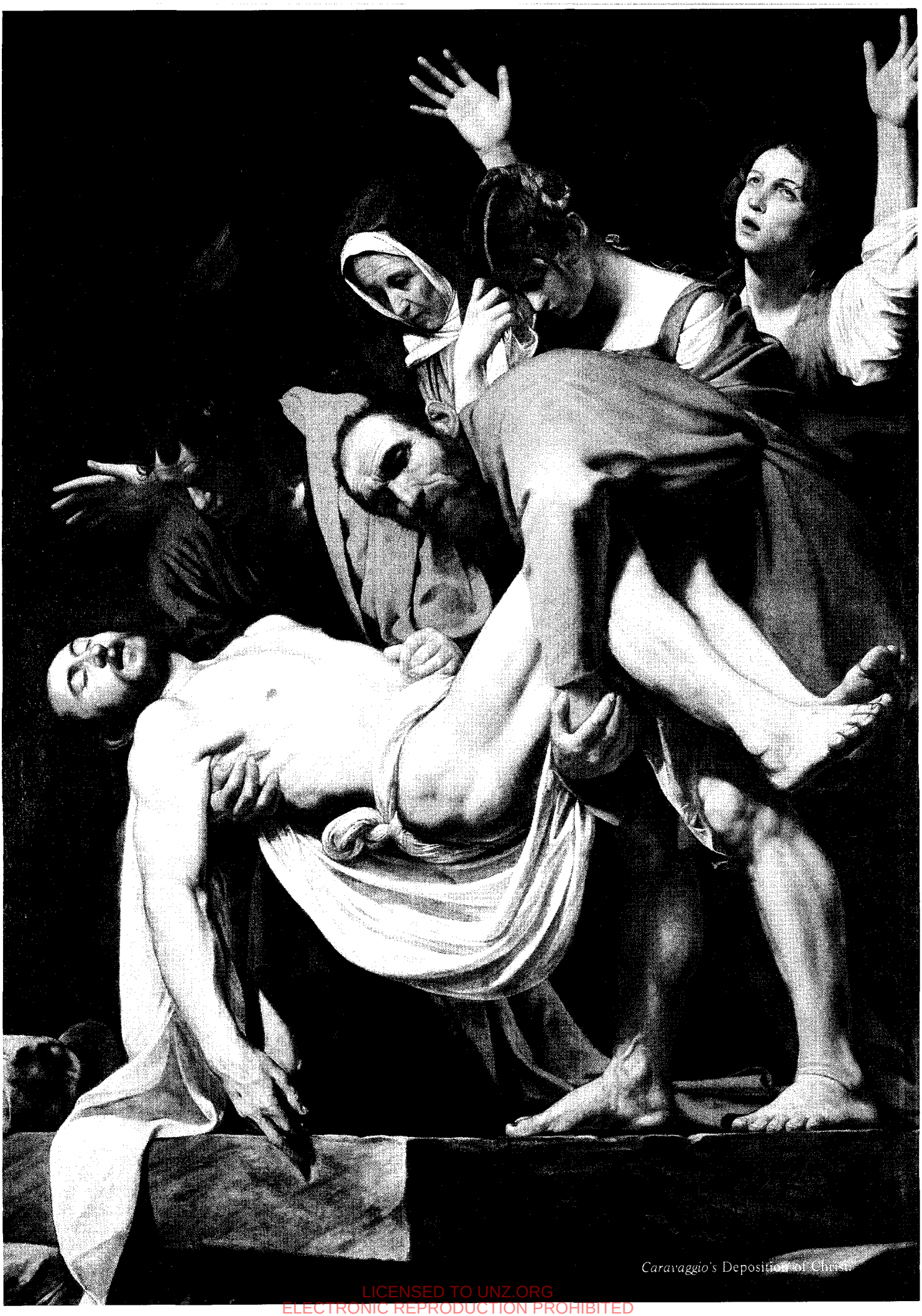

Caravaggio's Deposition of Christ.

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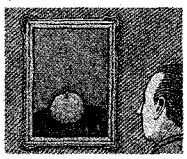

The Metropolitan searches for Alexander, and Peggy Guggenheim's collection arrives from Venice. There's Scandinavian art galore and sculpture by Picasso, angst à la Munch—and "Grandma" Moses.

A Jasper Johns, at the Whitney.

MUSEUMS

Two salutes to the art of Scandinavia open at the Brooklyn Museum November 10. **"Northern Light: Realism and Symbolism in Scandinavian Painting 1880–1910"** (through January 9) brings together 94 landscapes, interiors, and figures; best known among the artists is Norway's Edvard Munch. A folk hero in his native Sweden, **Carl Larsson** has become known here through his studies of home and family, notably his children. His first American show (November 10 through January 30) is of works done between 1890 and 1914.

A century of influential design is documented in **"Scandinavian Modern: 1880–1980,"** at the Cooper-Hewitt September 14 through January 2. There are over 300 masterworks in glass, furniture, ceramics, metal, and textiles, some of them executed for Royal Copenhagen, Marimekko, and Georg Jensen.

The Museum of American Folk Art will mark the Scandinavian invasion in its own way, with **"A Prairie Vision: The Paintings of Olof Krans,"** September 29 through January 2. The narrative pictures by this Swedish-American folk artist depict the life of Bishop Hill, Illinois, in the mid-1800s, when the Utopian religious community flourished.

"Fifteenth-Century Art of the Netherlands," through November 7, includes a sampling of the Morgan Library's specialties: manuscripts and book arts. The *Hours of Catherine of Cleves,* rare editions of Ovid and Boccaccio, block books, books printed before 1500, illuminated manuscripts—almost all are from the library's attic. **"Icelandic Sagas, Eddas, and Art"** will allow us to see for the first time here the illuminated manuscripts and early printings of Iceland (September 16 through November 14).

The National Academy of Design has brought together 200 graphic works for **"Poetry and Ecology in Scandinavian Printmaking,"** September 14 through October 10—woodcuts, silk screens, linocuts, and etchings from the five countries. Honoring its founding president, the inventor-artist **Samuel F. B. Morse,** the academy complements the Grey Art Gallery show (see "Galleries," page 57) with a three-part exhibit of its own (September 21 through November 18).

Rarities at the Morgan.

From November 18 through March 13, the Guggenheim will be host to a selection from the twentieth-century-art collection of the late **Peggy Guggenheim,** which is usually housed in her Venetian *palazzo.* For the first time in a dozen years, New Yorkers will be able to see these paintings and works on paper by Delaunay, Ernst, Léger, Dali, Miró, Still, and more. **"Northern Visions,"** September 14 through November 7, spotlights more art from Scandinavia—paintings by the Danish artist Asger Jorn, the Swede Oyvind Falström, and a selection of works by younger artists.

Ancient American.

Before the crowds line up for its February Vatican show (page 50), the Metropolitan will open another dazzler. Nearly 200 Greek artworks will be on view in **"The Search for Alexander,"** October 27 through January 3. Dating from 400 to 200 B.C., these will be supplemented by several pieces from the Met's extensive stores, and they'll include gold, bronze, and mosaics, and much more. Opening November 23: the new installation of the living room from the Francis Little

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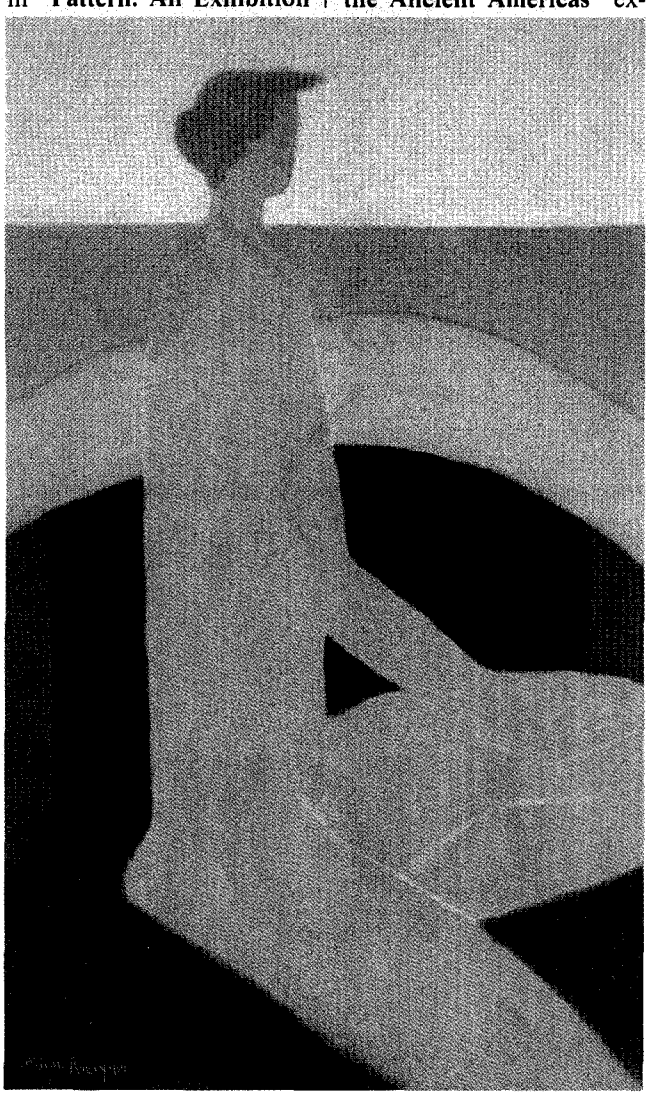
House, in Wayzata, Minnesota, designed by **Frank Lloyd Wright.**

The expansion program continues apace at the Museum of Modern Art, but amid the changes, MOMA is offering a busy fall schedule. Some 100 works by sculptor-painter **Louise Bourgeois** range from canvases and pole-like wood figures of the 1940s to idiosyncratic sculpture abstractions of the 60s and 70s. The show runs from November 6 through February 8, 1983. Prints and drawings by **Frank Stella,** 33 in all, will be on view from November 18 through January 11.

A current trend among craftsmen is evident in **"Pattern: An Exhibition of the Decorated Surface."** At the American Craft Museum II October 15 through December 30, the 125 works by 50 artists will include jewelry, paper, wall hangings, tableware, and clothing.

Emerging patterns at the American Craft Museum.

Marvel at a gold Peruvian calendar dated A.D. 900, or probe the meaning of a mysterious group of "moonposts." **"Stargods of the Ancient Americas"** examines the astronomical imagery and practices of Indians from Tierra del Fuego to the Arctic. At the American Museum of Natural History from December 3 through March 27.



One of Milton Avery's nudes, at the Whitney.

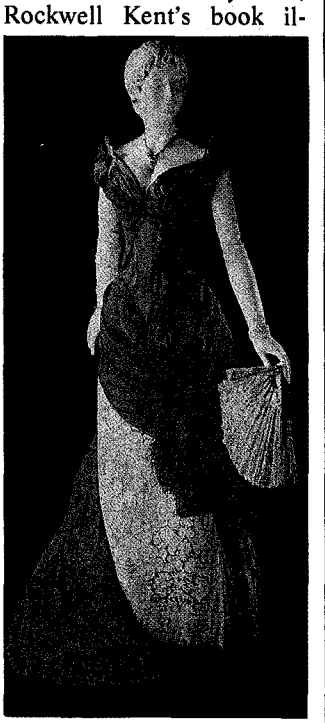
The Whitney's season opens with a comprehensive show of **Milton Avery**'s work, from the figurative paintings of the early 1930s to the landscapes of his last years, in the mid-1960s (September 16 through December 5). Later one-man shows: **Joel Shapiro,** October 21 through January 2, sculptures and drawings; **Jasper Johns,** November 10 through January 9, the *Savarin Monotypes,* based on Johns's famous coffee-can poster.

Two shows at the Jewish Museum explore the history, art, and culture of diverse groups of European Jews. In **"The Jews in the Age of Rembrandt,"** through December 5, Dutch masters are represented by etchings, engravings, mezzotints, and maps. **"A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750–1870,"** September 20 through the winter, is a display of ceremonial objects, textiles, books, and paintings of the Ashkenazi Jews in Germany and the Sephardim of the East.

The international influence of a great couturier is given the glamour treatment in **"The House of Worth: The Gilded Age, 1860–1918,"** opening October 19 at the Museum of the City of New York. From hoopskirted ball gowns to the simpler designs of the early 1900s, the fashions and accessories are all by Worth—and breathtakingly lavish.

One of the world's great private collections, belonging to Prince Sadruddin Aga Khan, can be seen at the Asia Society Gallery from October 7 through January 2. **"Arts of the Islamic Book"** includes 90 pieces dating from the ninth through the nineteenth century. The early Koran pages, miniature paintings, and calligraphy are from assorted Islamic nations.

From *Moby Dick* and *Beowulf* to Sacco and Vanzetti and *Vanity Fair,* Rockwell Kent's book illustrations, leftist political posters, and commercial art made him one of the most recognizable artists of the century. **"Rockwell Kent: A Centennial Tribute,"** at the New York Public Library's 42nd Street branch from September 24 through November, covers the graphic artist's long career.



Costumes at the City.

FLORENCE FLETCHER

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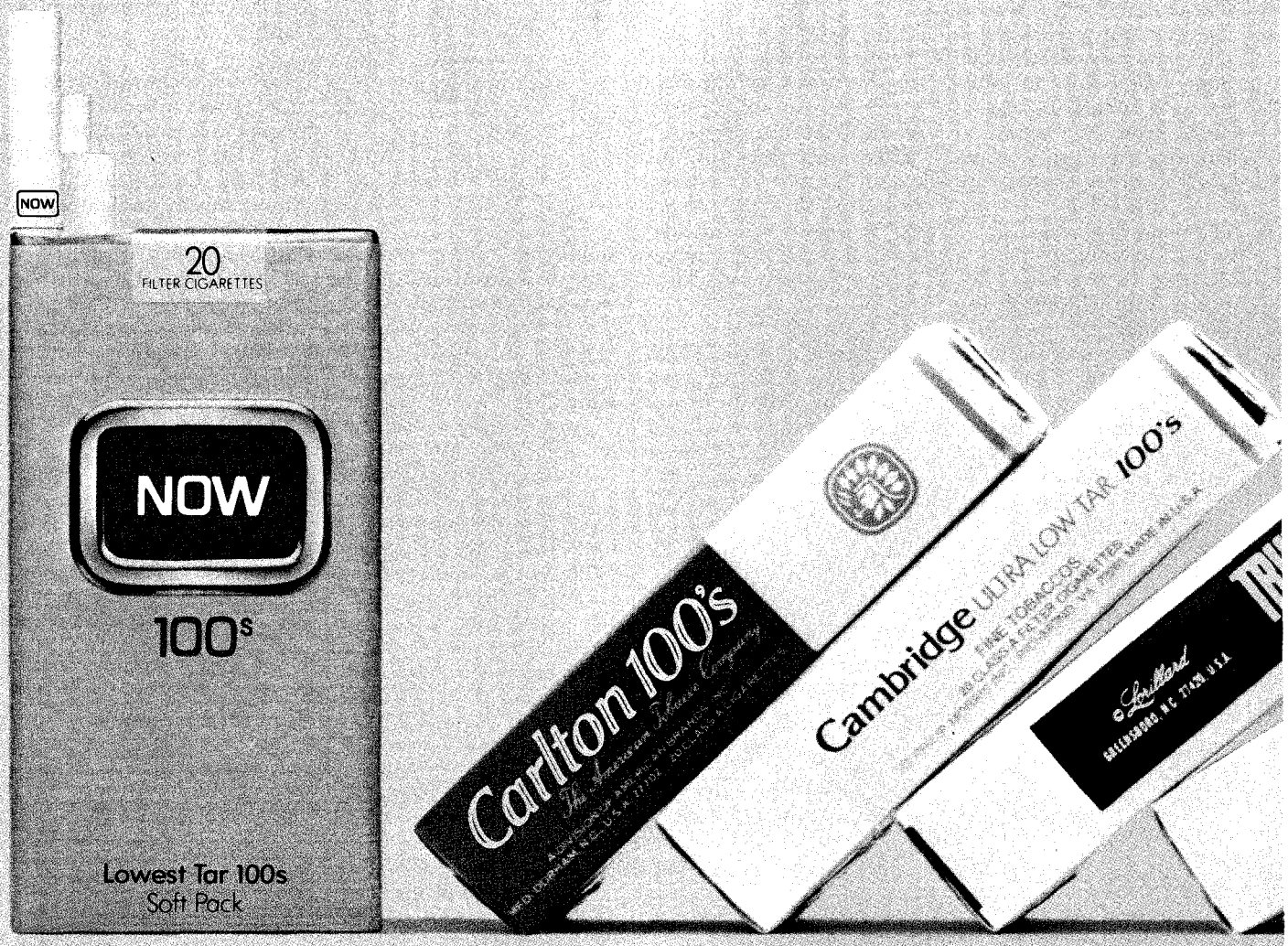
Will the real lowest tar



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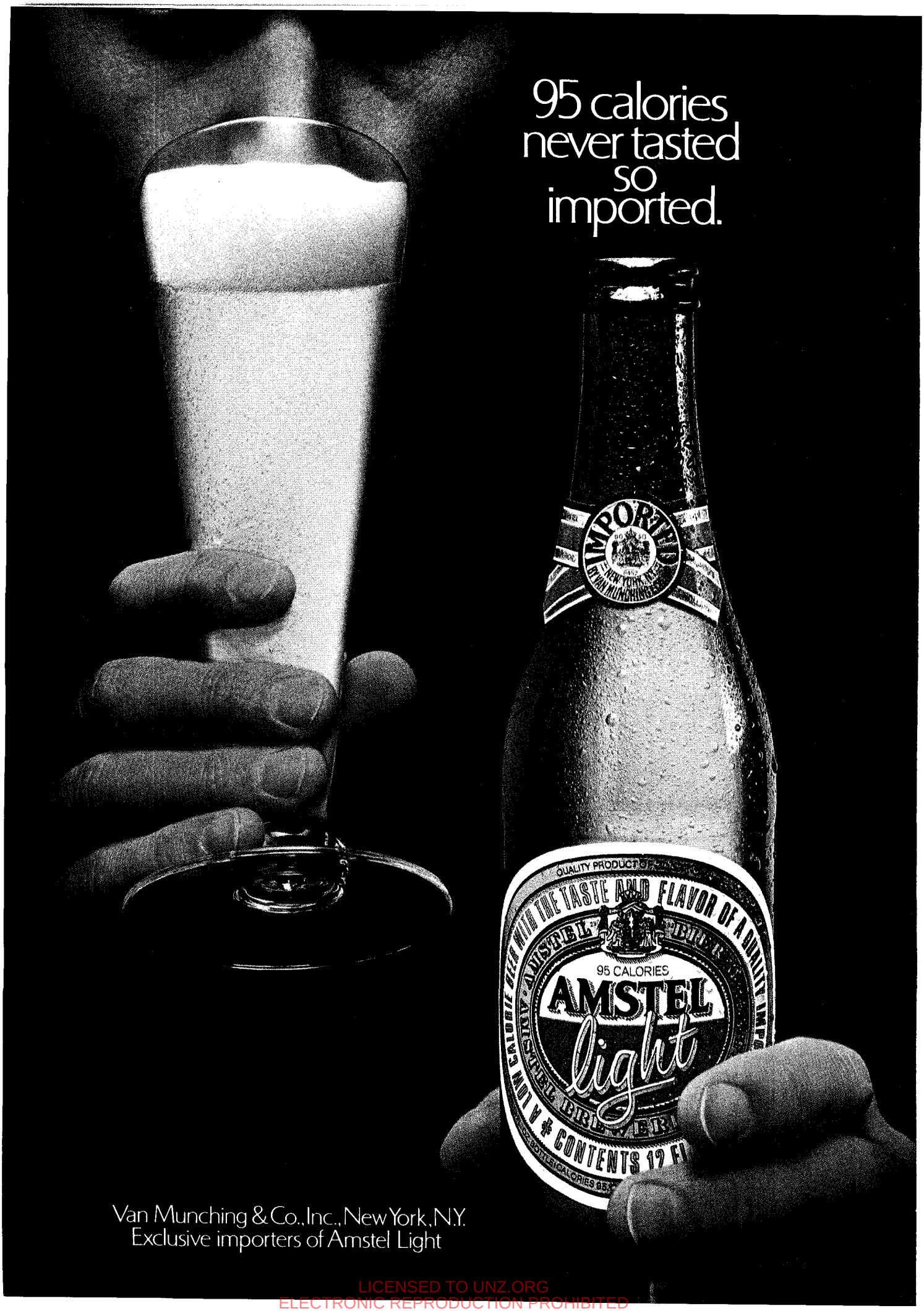

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GALLERIES

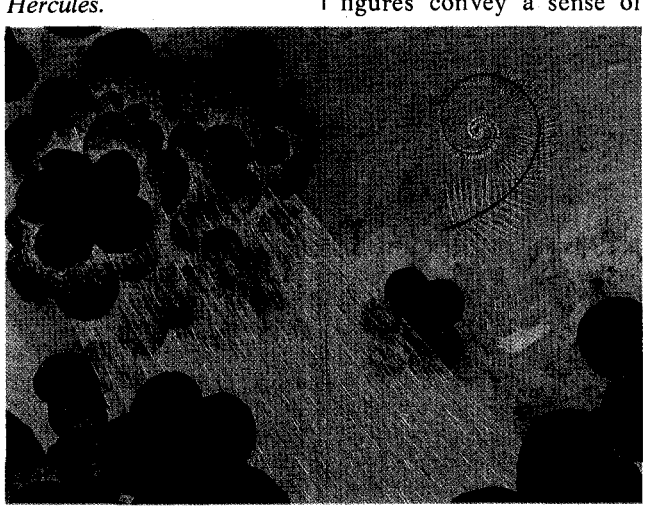
The sculpture of **Picasso,** from his early modeled works to the Cubist constructions, will be seen in an unusually comprehensive show at Pace (32 East 57th Street), September 16 through October 23. Among the pieces are female figures from the fifties made of cut, folded, and painted sheet metal, and the famous baboon mother with her young, from the MOMA collection, cast from found objects that include toy automobiles.

Samuel F. B. Morse painted only from 1810 to 1837, giving up his fascination with the "grand style" of European history painting when the American art world rejected his ideas. Generations have remembered him chiefly for the telegraph and the Morse code. But he was also an important artist. And last month his *Gallery of the Louvre* was purchased for $3.25 million—a record for an American painting. From September 14 through October 23, N.Y.U.'s Grey Art Gallery (33 Washington Place) is undertaking a "complete examination" of Morse's long-underrated painting career; the works will include, in addition to the pricey *Gallery,* his *Dying Hercules.*

Samuel F. B. Morse's Gallery of the Louvre, *which sold for $3.25 million.*

The sumptuous, color-drenched canvases of **Louisa Chase** evoke the mysteries of nature: A storm is seen as purple skies and black-patterned clouds, with a disembodied hand catching the rain. Sunsets ignite the stratosphere, while tree limbs take on an eerie anthropomorphic character. This artist's work was last seen in the Whitney Biennial; these recent paintings will be at Miller (724 Fifth Avenue, near 57th Street) through October 2.

In the virile allegories of **Francesco Clemente,** the massive, muscular painted figures convey a sense of herculean power that is often overshadowed by their pensive faces and questioning gazes. Expressive blobs of pigment enliven the backgrounds of the huge canvases, in which Clemente humanizes such qualities as "perseverance" and "strength." At Sperone Westwater Fischer (142 Greene Street) October 23 through November 16.



A storm scene by Louisa Chase, at Miller.

Shadowy figures—jogging, walking, or furtively making their way through New York streets—have taken over Tatistcheff (38 East 57th Street) through September 30. The invention of **William Clutz,** they appear in his pastels as anonymous passersby in an environment of sharp chiaroscuro contrasts, where the trees along Riverside Drive can become black nets against which foliage, sky, and street flicker with nervous urban energy.

John Ferren mixes hard-edge geometric configurations with organic forms in the abstractions to be shown at Sachs (29 West 57th Street) October 30 through November 24. In these works, most of them done during the thirties, he uses colors both nuanced and intensely saturated.

It had to happen someday: The flatfoot's flatfoot, Dick Tracy, has made it to Madison Avenue. On his fiftieth anniversary, Graham is honoring cartoonist **Chester Gould,** the man behind those crime-busting plots,

Joggers, by William Clutz.

with his first one-man show (1014 Madison Avenue, near 78th Street), September 14 through October 9. Gould's stark, flat black areas and solid forms evoke a feeling of intense drama peppered with brutality and quite a bit of humor, especially in the well-known names of Tracy's supporting cast. Note the rogues' gallery, with its mug shots of some of the all-time great villains in

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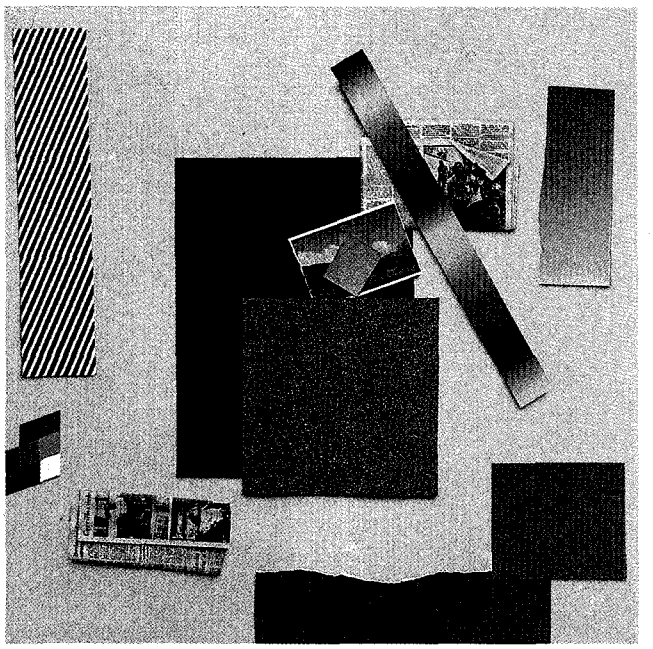
the history of American comic art.

The Russian conceptual artists **Komar** and **Melamid,** who now work in New York, have taken the classical tradition of socialist realism and twisted its dire seriousness for their own satirical purposes. In one of the works at Feldman (31 Mercer Street) September 25 through October 30, Stalin absurdly confronts the Muses, who are garbed in Grecian chitons and sandals. Lenin, Marx, and Engels are other ghosts haunting these anachronistic scenes, rendered in a classical style that recalls works of the seventeenth century.

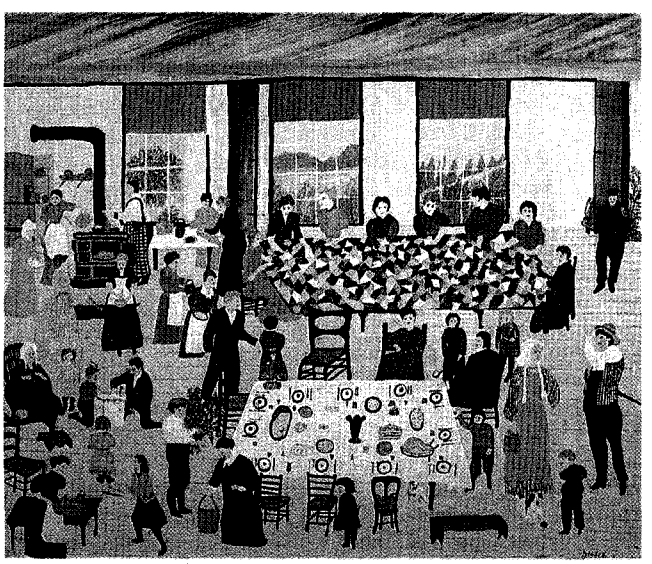
Every major phase in the art of the idiosyncratic colorist **Morris Louis** is documented at Emmerich (41 East 57th Street) through October 2. Sensuous washes of translucent color mark the wall-size "Veils," "Florals," "Unfurleds," and "Stripes"—all recurring subjects of the artist over the course of his career.

America's favorite primitive, "Grandma" **Anna Mary Robertson Moses** is "The Artist Behind the Myth," at Galerie St. Etienne (24 West 57th Street) November 16 through January 8. The familiar densely populated interiors and tiny villages, the charmed peace of such domestic pursuits as harvesting and quilting, are alive again in over 50 works from museums and private collections. Together with recently discovered preliminary drawings, they allow an in-depth art-historical examination, one of the first of its kind given a folk artist.



An untitled trompe l'oeil by Paul Sarkisian, at Hoffman.

Judy **Pfaff** assembles her kaleidoscopic environments on location, and January 8 to 29 she will have one of her bizarre site-specific installations at Holly Solomon (392 West Broadway). The works are known for the brightly painted tree limbs, suspended wire clusters, and vibrantly streaked walls that create an enchanted-three-dimensional - "forest" abstraction.



A "Grandma" Moses quilting bee, at Galerie St. Etienne.

The boisterous graffiti of **Lee Quinones** will be at Gladstone (41 West 57th Street) October 12 through November 6. Painted constructions and paintings on canvas will complement a wall that fairly pulses with Quinones's vibrating colors. Note the giant panther's head, painted on a burlap-like canvas: Its eyes glow, its nose is perceptibly moist, its aura seems both mysterious and gentle.

Barbara Roux has recreated a "garden of memories" in "Incidents in a Garden," at Central Hall Artists (386 West Broadway) September 14 through October 3. Live hedges and vines cradle discreetly altered photographs and bits of print. Human growth and decay are the themes behind these images of the metamorphosed garden of the artist's childhood.

Paul Sarkisian adeptly deceives the viewer with his acrylics and glitter on linen at Hoffman (429 West Broadway) October 11 through November 12. In these large trompe l'oeil works, the artist meticulously paints newspapers, envelopes, strips of cardboard, colorful scraps of paper, and assembles them against a background of intense color. Apparently elements of collage, they reveal themselves on closer investigation to be integral parts of the painted surface.

A decade—the sixties—in the work of performance artist **Carolee Schneemann** is in the spotlight at Hutchinson (138 Greene Street) through October 2. Paintings, constructions, collages, boxes, and kinetic works are actually complex inquiries into her own emotions, often done in a physically aggressive manner. Motors, electric lights, and moving armatures enlarge the vocabulary of her tributes to a germinating feminism.

Stalin at Feldman.

Concurrent with the retrospective at the Jewish Museum, a grouping of new canvases by **Max Weber** will be at Forum (1018 Madison Avenue, at 79th Street) October 7 through November 4. Highlighting the lyrical, almost playful figures of the forties, the show also includes selections from Weber's early work. HOLLY PINTO

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Dance

LAURA DEAN AND MICHAEL GRAVES

A minimalist choreographer and controversial architect collaborate on a Joffrey original.

THE MINIMALIST DANCES THAT Laura Dean began to make more than a decade ago were so unadorned that they contained fewer than half a dozen different steps. Décor was the farthest thing from the choreographer's mind; she wasn't even using music yet. But when the Joffrey Ballet unveils her latest work, on December 30 at the City Center, the set and costumes should attract almost as much attention as Dean's movement and score: They are being designed by the controversial architect Michael Graves.

Graves is perhaps the most celebrated member of a current school that uses whimsy and color to contradict the austere, long-revered Bauhaus aesthetic. His recently completed office building for Portland, Oregon, includes references to historical ornament, painted in offbeat pastels. Graves's claim that "all good architecture is partly theater" might seem to qualify him perfectly for stage collaboration. But at first he worried, with reason, that Dean's work might be too abstract to mesh with his.

Typically, a Dean dance employs about eight performers in loose, look-alike clothes. They cut geometric designs in space by the simplest means—springy pacing with rhythmically accented footfalls, jumping, and jigging. And they spin for long stretches like meditative dervishes, their arms tracing parabolas around themselves. The pulse—voiced by Dean's own percussive music—is steady, the energy is driving, the mood is hypnotic, even ecstatic. The material is repeated, with subtle variations, until the viewer not only loses count but relinquishes all grasp of real time.

Soft-spoken and exquisitely groomed, the 37-year-old Dean doesn't look like an artist with radical ideas. And, indeed, her beginnings were conventional. Born and raised on Staten Island, she took lessons in piano, ballet, and modern dance. After high school she spent seven "confusing" months in Paul Taylor's troupe and two years studying with Merce Cunningham, where she discovered that "energy—not steps, not position—was at the heart of dancing."

Finally, Dean forced herself to sit for hours at a time in a bare studio until she could find a way of moving that was authentically her own. In desperation she began to pace straight lines, then to circle, then to spin. "It felt like a revelation," Dean declares. The compositions she presented in the early seventies were no more than extended displays of this elemental stuff, but their effect was cleansing and somehow beguiling.

With nothing left to subtract, Dean inevitably had to add. Little by little, the vocabulary of her works expanded, the matrices became more intricate, the number of dancers grew. Music was introduced, both instrumental and dancers vocalizing; the performers' stark-white pajama uniforms acquired not only color but sparkle. Inching from conceptual art toward scintillating theater, Dean was eligible for adoption by the Establishment.

In 1979, Robert Joffrey invited her to make a piece for his company. "When Mr. Joffrey took me on," says Dean, "I warned him that people sometimes walk out on my work. He said"—she imitates Joffrey's flat tone and twinkling eye—" 'That's okay.' "

Maybe a handful of discontents stalked out of the City Center at the 1980 premiere of *Night*, but everyone else stayed to cheer. Joffrey's response was to ask Dean for two more dance-and-music works. The upcoming ballet will explore partnering. Until now, Dean's choreography has planted the individual dancer on his or her own two feet, maintaining the single figure as a discrete, even heroic, unit. "But," Dean says, "we all need support at some time or other. And a physical dialogue between a man and a woman presupposes emotional content. I'm interested in that."

The ballet is still in development and as yet has no title. It does, however, have a finished 28-minute score—for flute, tambourine, harmonium, and drums. The musical inspiration is appropriately unusual: the Greek Eleusinian mysteries. Incorporating dance and song, these rites began as a harvest festival depicting the self-renewing cycle of the seasons, and grew to include bacchanals. "You might say," Dean proposes, "that my new piece is a celebration of being alive."

It may have been the new humanism in Dean's work that snared Graves, who feels that architecture must respond to human forms. The collaborators have found themselves compatible also in their fascination with myth and ritual, and in a habit of mind that lends all art and history a life in the present moment. "I can't imagine anyone more simpatico," Graves says of Dean.

The architect is already making preliminary drawings for the environment that will house Dean's dance. A backdrop, sidepieces, and some freestanding objects—archetypal renderings of, perhaps, a stool, a table—will suggest the position of the figure in space. The costumes, made from fabric of Graves's own design, will, he says, evoke the antique inspiration without being "Isadora Duncan Greek." The palette is likely to be familiar. "I wouldn't want to disappoint Laura," Graves says. "She loves those faded pastels."

Graves is still apprehensive about working in uncharted territory. His own field has awarded him a coveted assignment—designing the extension of the Whitney Museum. "But in the dance world," he notes, "I'll simply be the one who helped or hindered Laura Dean."

TOBI TOBIAS

PHOTOGRAPH BY BOB ADELMAN

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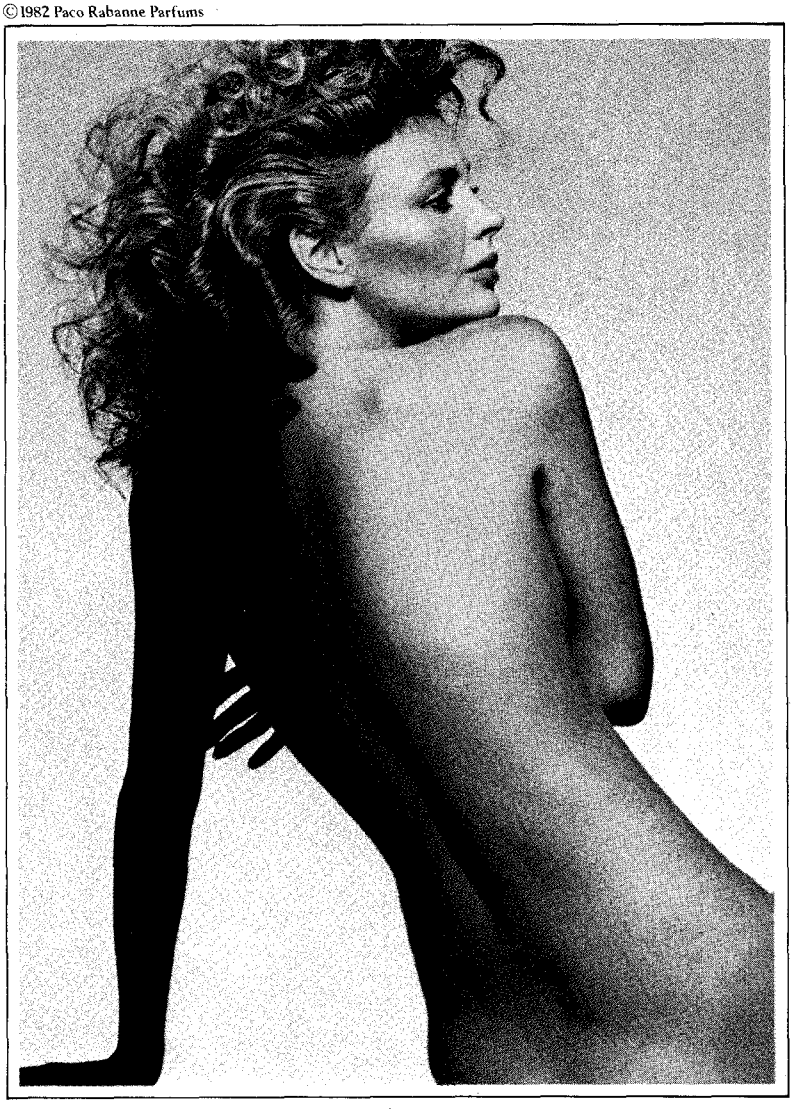
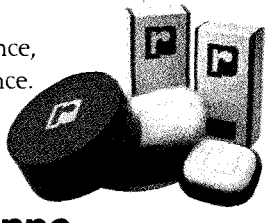


Portrait of a woman wearing mētāl

Mētāl, which is an essence created in France, is one hundred and twenty dollars an ounce. It is also, among other things, a bath gel, a body milk, a soap, a dusting powder.



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Bloomingdale's

Dance

Come and meet the dancing feet of the New York City Ballet (four premieres) and three international groups (in Brooklyn). Help the Alvin Ailey and José Limón companies celebrate milestone anniversaries. See, you won't even miss A.B.T.

MASTERS OF THE DANCE

The good news of the season is that City Center was completely renovated this summer. It reopens October 6 with the **Nikolais Dance Theatre,** just back from a triumphant European tour. It will be here through the twenty-fourth with two New York premieres, *Pond* and *The Mechanical Organ II,* plus a revival of its *Crossfade* and the regular repertory. The bad news is that the **American Ballet Theatre** won't be in New York at all until May 2, 1983.

We can't tell you much yet about the great **New York City Ballet,** but there will be four premieres, one with music by Darius Milhaud and one with Mendelssohn's. Among the revivals scheduled are *A Midsummer Night's Dream, Coppélia,* Jerome Robbins's *Mother Goose,* and *Tzigane.* The season is from November 16 through February 20. And that perennial holiday favorite, *The Nutcracker,* plays from December 2 through January 2.

The **Joffrey Ballet** has lots of nice things scheduled for its first trip back to City Center. For December 22 to 26 it has revived John Cranko's *Taming of the Shrew.* Then, on December 28, the repertory starts. There's a new Gerald Arpino, unnamed as yet, a Laura Dean work (with sets and costumes by Michael Graves), and many revivals—Nijinsky's *L'Après-Midi d'un Faun,* Ashton's *Illuminations,* Cranko's *Pineapple Poll,* and Joffrey's own *Pas des Déesses,* just to mention a few.

The **Alvin Ailey American Dance Theater** is coming to City Center December 1 through 19. The company will begin celebrating its twenty-fifth anniversary with a fund-raising benefit on December 2. Peter Allen will perform in

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José Limón's Emperor Jones.

conjunction with the dancers in a work choreographed by Louis Johnson.

FROM CHELSEA AND BEYOND

The Brooklyn Academy of Music offers major European dance companies in its Ballet International series. The **Norwegian National Ballet**, from October 12 through 17, presents *The Tempest*, with choreography by Glen Tetley and a score by Arne Nordheim. The **Cullberg Ballet Company**, from Sweden, is scheduled for November 9 through 14, with a production of Birgit Cullberg's *Miss Julie* and Mats Ek's *Soweto – South Africa*. December 1 through 12 brings us the **Dutch National Ballet**, with two programs of works by Rudi van Dantzig, Hans van Manen, and Toer van Schayk.

The Brooklyn Center for the Performing Arts, at Brooklyn College, is presenting **Ballet Rambert**, a British company whose program will include Richard Alston's *Rite of Spring*. On October 23 and 24, B.C.B.C. brings us the exotic **Gran Folklorico de Mexico**, and November 27 and 28, the **National Ballet of Zagreb**.

The **José Limón Dance Company** celebrates its thirty-fifth anniversary December 1 through 19 at the Joyce Theater. The company will perform *Missa Brevis*, *The Emperor Jones*, and *Carlotta*. RUTH GILBERT

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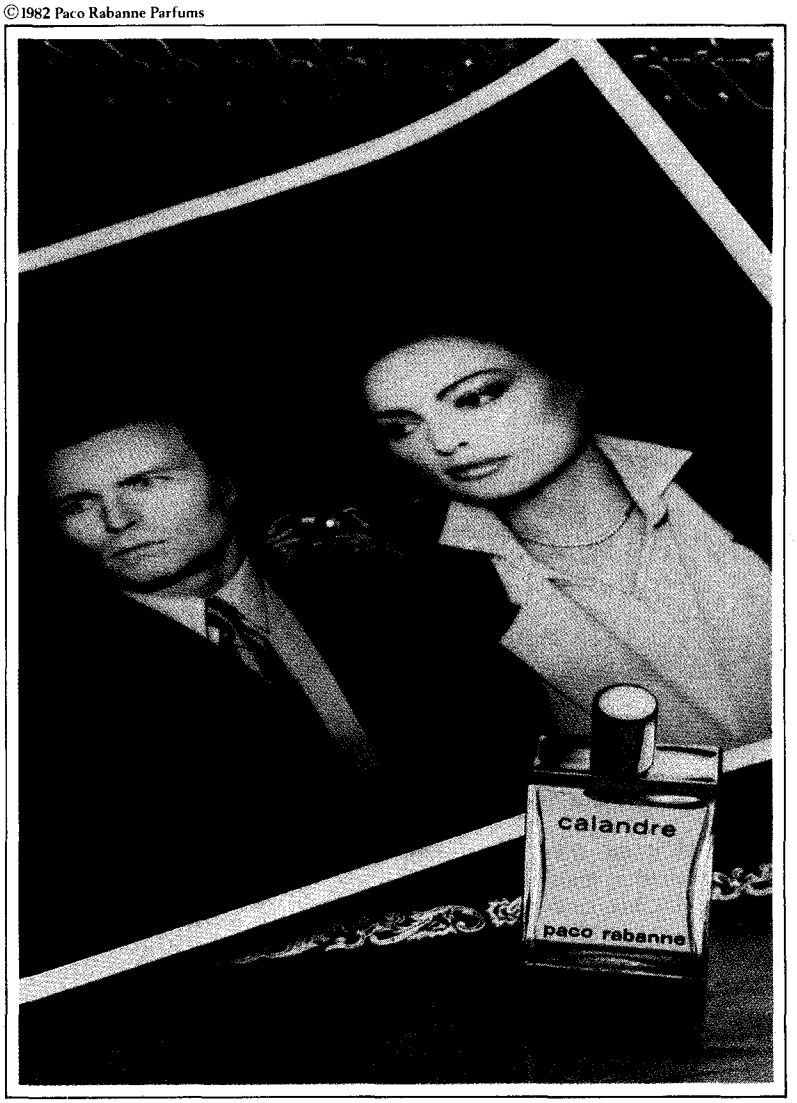

Subject

Danielle, last seen in St. Moritz.
Caution: It could be her double again.
Man with her is Max, her bodyguard.

Comments

One of the few things known about her is that she always wears Calandre.

Calandre, a fragrance for women, created in Paris

paco rabanne

Bloomingdale's

Photograph by Tom Caravaglia.

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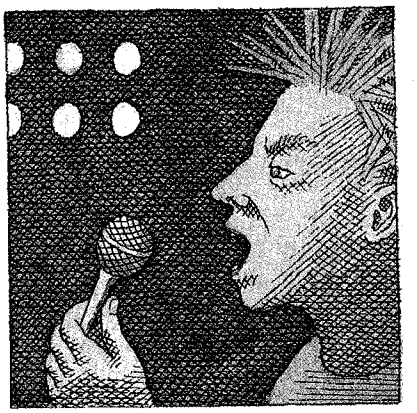
Nightlife

KING CREOLE AND THE COCONUTS

August Darnell and his slinky entourage, next at the Ritz, are simply won-der-ful.

AT FIRST, WHAT YOU SEE IN KID Creole and the Coconuts' stage act is confusing. The front man, zoot-suited August Darnell, is elegant and sleek. But sidekick vibes player Andy Hernandez is playing Caliban to his Ariel. And those three Coconuts (led by Darnell's wife, Adriana Kaegi) dancing to the hot music of the thirteen-piece band are in the tradition of countless rock-group choruses, but they're so much more . . . independent. And there are more disjunctions still—the men in elegant tropical haberdashery next to women in jungle-print bikinis, the careful and disciplined versus the outrageous. It shouldn't work, but it does, beautifully, in a way that's quintessentially New York.



It's an odd thing, then, that August Darnell isn't better known here in his native city. True, his band-cum-traveling show of the last three years, Kid Creole and the Coconuts, has a following in places like the Ritz, where it appears regularly and where it will be again on September 23. And Darnell has written songs for such popular artists as the disco group Machine and Dr. Buzzard's Original Savannah Band. A gold record for the Savannah Band's first album, recorded in 1976, which includes the big hit "Cherchez la Femme," hangs on Darnell's wall at home, but so far a comparable-size success has not followed. The single "I'm a Wonderful Thing, Baby," from his album *Wise Guy,* though a hit in England, didn't even make the American pop charts.

Yet Kid Creole and the Coconuts is among the most sophisticated and special acts around. Producer, performer, and songwriter Darnell is also a conceptualist of a kind, and there's a lot of imaginative theatricality going on, a lot of play. Kid Creole himself is a stage character dreamed up and acted out by Darnell. All of which mightn't mean a lot if it weren't accompanied by good music. Fortunately, the music is exceptional.

Darnell, slight and neat at 32, understates his skills, seeing himself more as a wordsmith than a melodist. "It's only now that I'm finally mastering the craft of songwriting," Darnell says. "Everything prior to 'Annie, I'm Not Your Daddy' was me saying 'Hey! I can write songs!' " "Annie," from *Wise Guy,* is a lovely, springy tune, richly filled out by a steel-drum-like synthesizer and a "wuffling" trombone. Nevertheless, Darnell seems to give a lot of the credit for Kid Creole's survival to simple good fortune.

In this he is quite unlike his alter ego, for Kid Creole, a hipster's dream of suavity, is a flamboyant creation—a seafaring adventurer, charming but promiscuous, self-satisfied, and boastful. "You should hate him," Darnell points out, "but you don't—and I love that, that people love him even though he's obnoxious."

If the Kid's perverse appeal has gone relatively unnoticed in America (although the critics have shown themselves susceptible to it), it is making its mark elsewhere. *Wise Guy* has sold half a million copies in England—triple the number sold here—and "I'm a Wonderful Thing, Baby," a delicious exercise in braggadocio, reached No. 3 on the British charts. The music is explanation enough. So many opposites are united in it: The stance is filled with warmth but is ironic and witty; the songs tell stories about islands and voyages, but they're irrepressibly urban; and the beat seems to come from everywhere, blending dance rhythms with rock with Latin with funk with Caribbean. In gray London, it must seem more exotic and tropical than it does in New York; it's also reminiscent of reggae, a Jamaican form with a limited audience in the United States that has been popular in England for years.

Then, too, British popular music often shows more social awareness than its American counterpart, and the significance of Darnell's deliberately polymusical, polyracial, polysexual style is probably more readily understood over there. "I do try to achieve entertainment for entertainment's sake," Darnell allows. "The act is a Busby Berkeley nightclub setup, not didactic—but I also want the audience to come away with something extra." Darnell combines his ideals with a canny eye on his audience. "Kids love us," he observes, "not because of any social message, but because of the spectacle of the guy in the zoot suit doing some great dancing, surrounded by beautiful, scantily dressed women. An old man once told me he loved the Coconuts because they reminded him of the Andrews Sisters—and that was a good feeling! It was what I'd always wanted—music for everyone."

The band uses lots of props, but they're mainly small, portable ones, costume details—ski goggles worn during a song about a ski instructor. The simple touch of giving everyone in the band a music stand (even though most of the musicians play from memory) suggests the stylishness of the big-band era.

Kid Creole will definitely be around for a while, but Darnell has his eye on other projects (among them, a full-scale theatrical production for Joseph Papp). He is already somewhat bemused by the Creole phenomenon. "The fans react to Kid Creole, not to August Darnell. August Darnell is much more conservative than people would like to think. Maybe, in five years or so, the Kid may drown off one of those islands he's always sailing around."

Later this month, at the Ritz, however, Kid Creole will continue to brag that he's a wonderful thing. And the Coconuts will echo, "*Won-der-ful.*" DAVID FRANKEL

PHOTOGRAPH BY THEO WESTENBERGER

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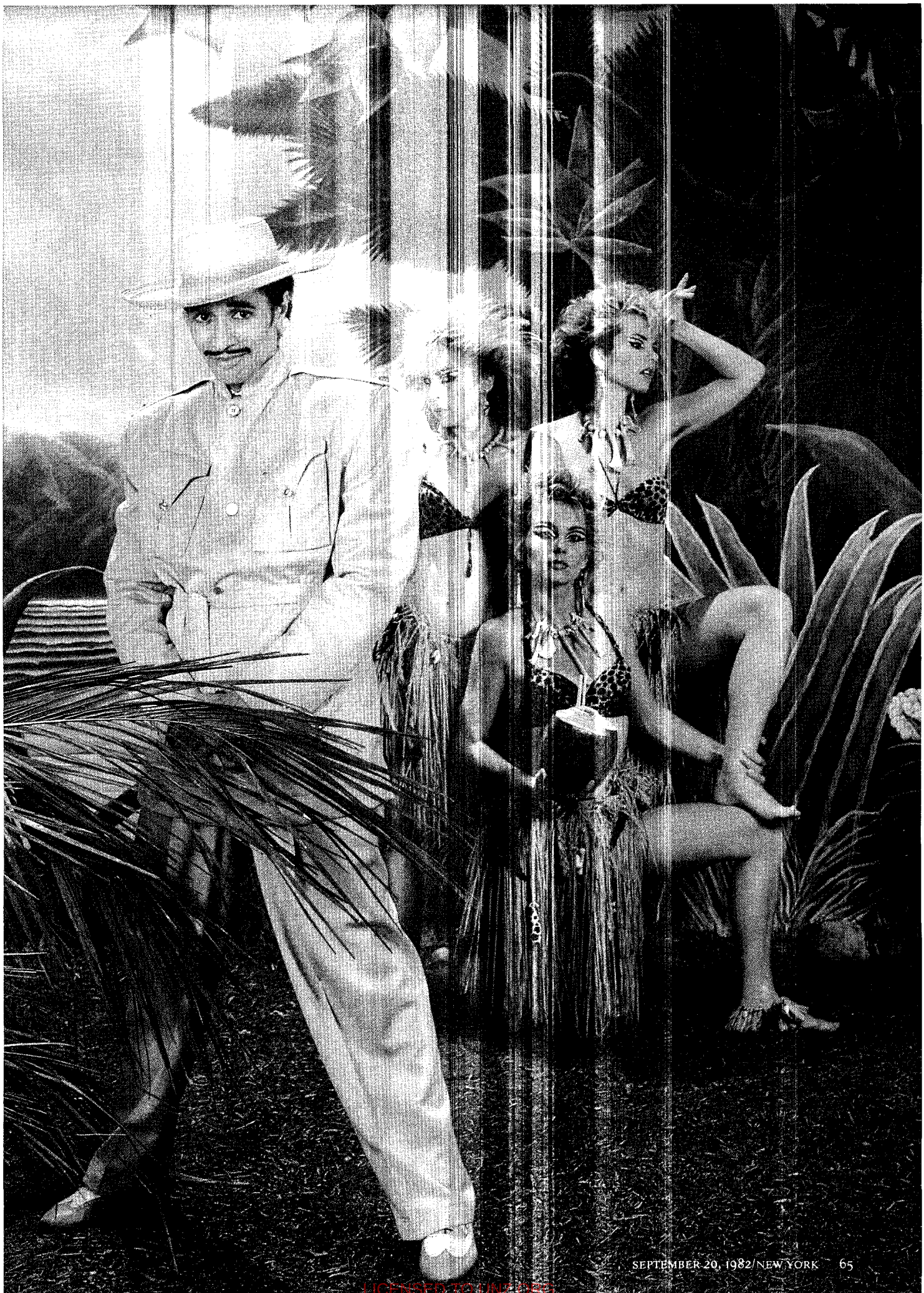

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Mobil

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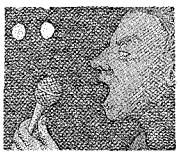
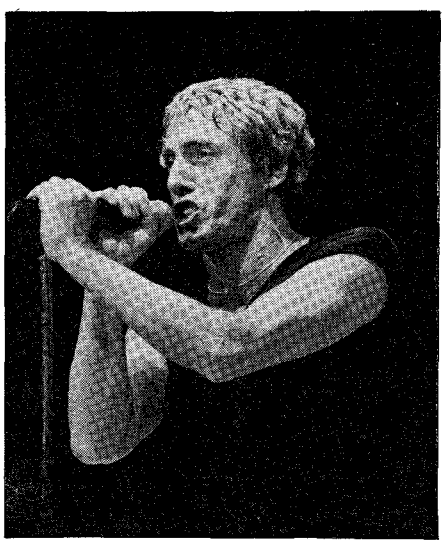
Nightlife



From Johnny Rotten to Blossom Dearie, the Who to Harry James; from Big Joe Turner to Bobby Short, Allens Steve and Peter to Alberta Hunter—there's something for everyone in the city by night.



Roger Daltrey, of the Who.

THE JAZZ PLAYERS

It's great to hear a big jazz band at Roseland. Music people stand right up close to the stage, and behind them dance people swing. Now, starting October 16, the great old ballroom is having a big-band series. First up: **Harry James.** Crowds have rioted over Harry James. And the season wouldn't be complete without **Count Basie,** later in the year.

Keith Jarrett's music is bewilderingly multifaceted. Capable of wild excesses, Jarrett can also be lyrically simple, and the gospel and folk echoes that punctuate his jazz improvisations make him more accessible than some other acoustic-piano virtuosos. Avery Fisher Hall, November 26.

ROCK AROUND THE CLOCK

Rock, like jazz, has virtuoso musicians, but because it so values the raw and emotional it can also absorb

Photograph by Lynn Goldsmith/L.G.I.

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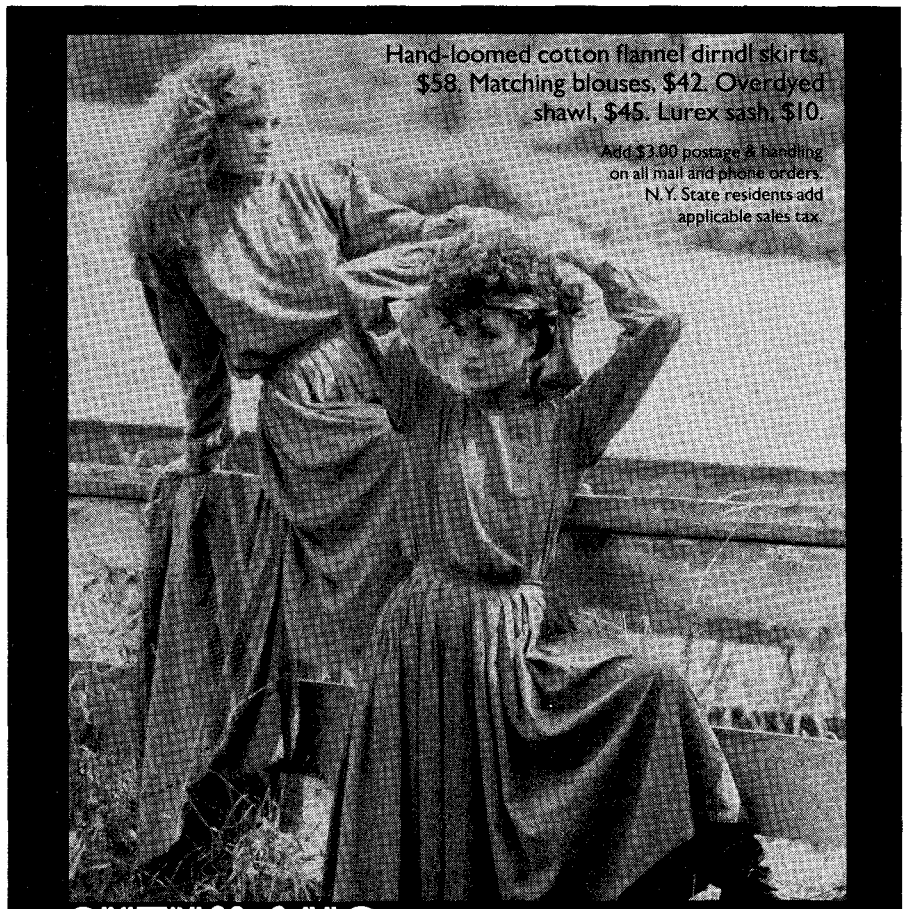

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performers who may seem utterly unpolished. Only in rock could a singer like Joe Cocker, with his hoarse, rasping voice, find a home—and be given the chance to prove that he too is something of a virtuoso. The Ritz, September 16 and 17.

Roseland is having an adventurous fall. Before the big bands comes **Public Image Ltd.**, on September 29. Most notorious band member: John Lydon, né Johnny Rotten, whose first band, the Sex Pistols, almost single-handedly created punk rock several years back. That music was savage and nihilistic; this music is more disciplined (there was nowhere to go but up), and ultimately more chilling.

Music seldom comes across well in stadiums, but the **Who** proved that the sound of four people bashing about as loudly as possible could be invested with a demanding intelligence, and even spirituality. The Who is among rock's greatest. Shea Stadium, October 12 and 13.

JUST FOLKS

Carnegie Hall will be having a sort of unplanned folk festival this fall. First, on November 5, is **David Grisman,** who plays a lovely bluegrass-style music with a breath of jazz. **Don McLean,** on November 24, is followed on November 27 by **Pete Seeger;** the air around Seeger is hardening into myth, as it did with Woody Guthrie. And on December 10 and 11: **Judy Collins,** her voice as clear and pure as ever. Then **Peter, Paul and Mary,** who'll be accompanied by the New York Choral Society.

Fresh from sharing an Oscar for his contribution to the theme song for *Arthur,* **Peter Allen** has a week at Radio City Music Hall beginning September 24. Allen has always put on a tremendously stylish show, and with the Rockettes to help, it should be quite an event.

Linda Ronstadt will also be having a week at Radio City Music Hall starting November 4. This is Ronstadt's first outing since her performance in *The Pirates of Penzance* here, two years ago, which may have been frowned upon by devotees of D'Oyly Carte but endeared itself to almost everyone else.

Marty's is repeating an unusual and successful experiment by booking **Kenny Rankin,** November 15 through 27. Rankin is younger and less

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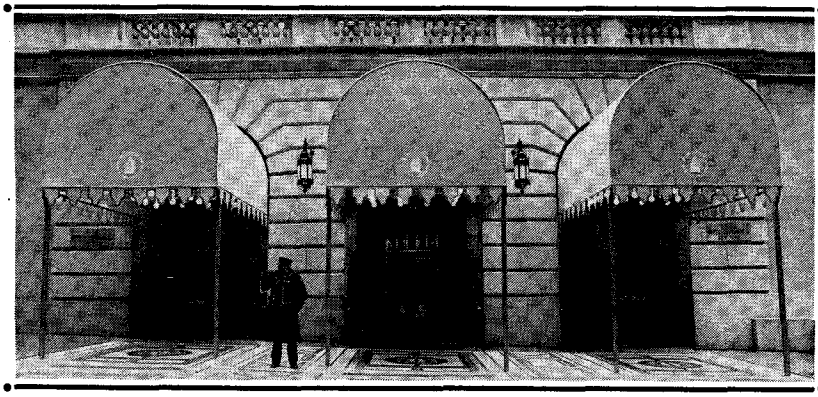

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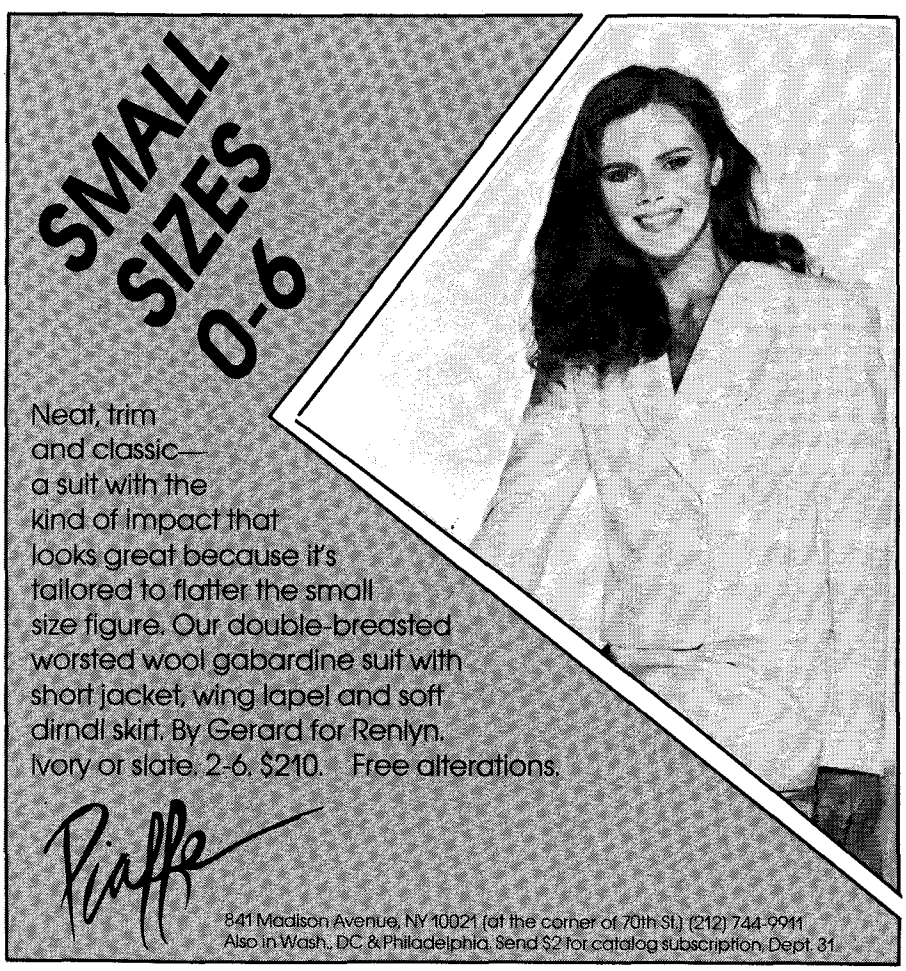

cosmopolitan than most Marty's regulars (like **Mel Tormé,** who's there now through October 9). He sings pretty songs and plays thoughtful, jazz-chorded acoustic guitar, and if you've never been mellow, this is your chance.

FOOD FOR THE SOUL

A hot night is promised on October 2 at the Palladium, when **James Brown** is paired with **Wilson Pickett.** It's hard to believe that Brown is over 50 now, and if he isn't burning up as much energy onstage as in the past, no one who's seen any of his recent shows is letting on. Pickett too is still powerful enough in performance to make the fact that "In the Midnight Hour" was recorded seventeen years ago seem distinctly disorienting.

Two groups from the sixties heyday of Motown will be around this fall, both of them at the Westbury Music Fair. **Gladys Knight and the Pips,** there for four days starting September 30, were the first to record the Motown classic "I Heard It Through the Grapevine," beating Marvin Gaye to the punch. And for years the **Temptations** were simply *the* black vocal group, with hits ranging from the gorgeous "My Girl" to the spacy, discomfiting "Papa Was a Rolling Stone." Their performances are on October 29 and 30.

NOTES FROM ALL OVER

As always, the cabaret scene is lively this fall. Running through the season at Michael's Pub, we get **Blossom Dearie, Margaret Whiting** (her father wrote "The Good Ship Lollipop"), **Jonathan Schwartz, Fran Warren,** and **Dick Hyman,** who orchestrated *Sugar Babies*. . . . The King Cole Room, in the St. Regis Sheraton, is opening on September 20 with a new show by **Steve Allen** and starring . . . Steve Allen. . . . **Marian McPartland** is playing, through early fall, at the Cafe Carlyle, and **Bobby Short** still takes over for Christmas (starting October 29); in blues, octogenarian **Alberta Hunter** still cooks at the Cookery (through October 15) and septuagenarian **Big Joe Turner** is back at Tramps for a long stay. **Sylvia Syms** has no permanent niche, but the season wouldn't be complete without her; fortunately, she's at Marty's for two weeks starting November 1. D. F.

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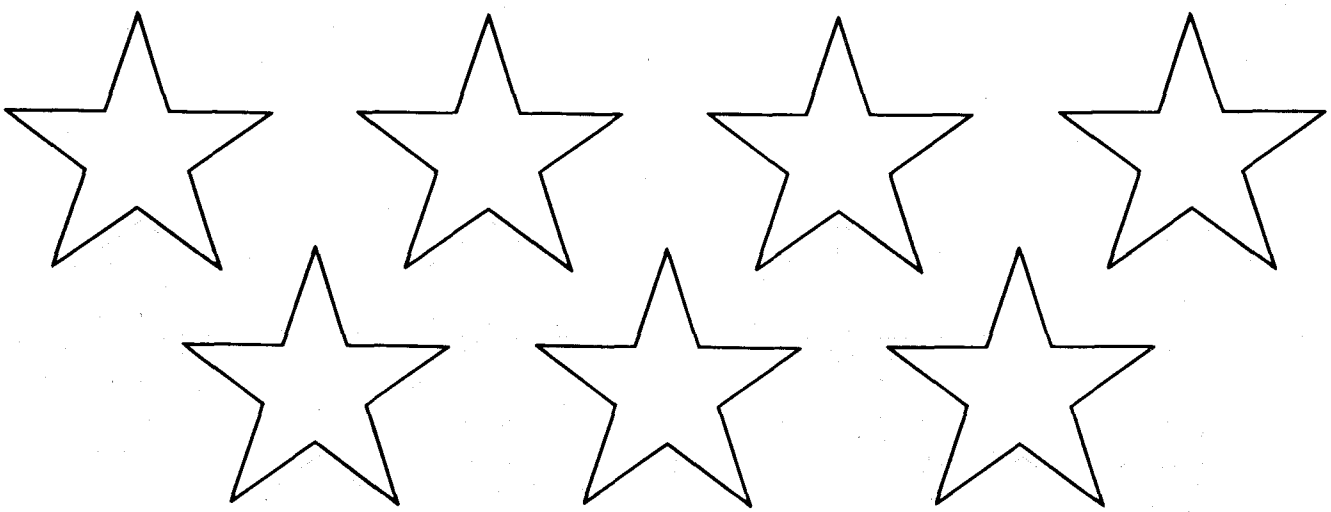

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★★★★ John Canaday, The New York Times, June 18, 1976
★★★ Mimi Sheraton, The New York Times, December 24, 1981

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Books

EXCERPTS

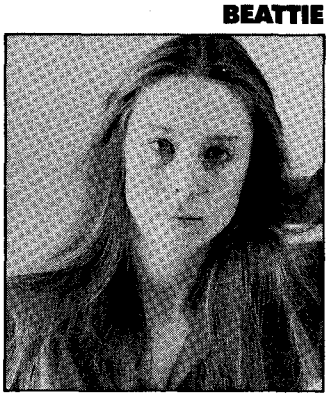
A sampling from the new works of some of the bigger names on the publishers' fall lists.

ONCE A WEEK, FOR A COUPLE OF HOURS, I read to a man named Norman, who is blind. In the year I've been doing it, he and I have sort of become friends. He usually greets me with something like "So what's new with your life?" He sits behind his desk and I sit beside it, in a chair. This is the way a teacher and pupil should sit, and I've fallen into the pattern of letting him ask.

He gets up to open the window. It's always too hot in his little office. His movements are exaggerated, like a bird's: the quickly cocked head, the way he grips the edge of his desk when he's bored. He grips the edge, releases his hold, grabs again, like a parrot shifting on its bar. Norman has never seen a bird. He has an eight-year-old daughter, who likes to describe things to him, although she is a prankster and sometimes deliberately lies, he has told me. He buys her things from the joke shop on the corner of the street where he works. He takes home little pills that will make drinks bubble over, buzzers to conceal in the palm of your hand, little black plastic flies to freeze in ice cubes, rubber eyeglass rims attached to a fat nose and a bushy mustache. "Daddy, now I'm wearing my big nose," she says. "Daddy, I put a black fly in your ice cube, so spit it out if it sinks in your drink, all right?" My daughter and I have gone to two dinners at their house. My daughter thinks that his daughter is a little weird. The last time we visited, when Norman was washing dishes, his wife showed me the hallway she had just wallpapered. It took her forever to decide on the wallpaper, she told me. We stood there, dwarfed by wallpaper imprinted with the trunks of shiny silver trees that her husband would never see.

What's new with me? My divorce is final.

ANN BEATTIE



From THE BURNING HOUSE. *Random House; 256 pages; $12.95; October.*

NOW HE HAD TWO WORRIES, HIS general and his girl, but when the bombardment ceased, and the German fighters withdrew, Dieter Kolff hurried not to the Koenig farm but to the island, to see what had happened to General Breutzl. Wherever he went, guards stopped him, for the destruction was massive and buildings of all kinds were afire. Commandeering a guard with a motorcycle, Dieter abandoned his own vehicle and rode pillion to the scientists' quarters.

The first set of flares had overshot their mark, not landing on the manufacturing and research facilities, but on the living quarters of the scientists. The monitor aloft had warned each incoming flight of the imprecision, but the target was so tempting and the flares so distinct that whole sticks of bombs had struck the area.

Dieter, approaching from the north, could see the devastation, the gaping, burned sections, and he realized that had he not gone to visit Liesl, he would now be dead. But what of General Breutzl?

"Over there!" Dieter yelled into the ear of the driver, but the cyclist said, "Not me." So Dieter dismounted and ran toward the shattered buildings. He did not have to enter, for on the lawn outside the dormitories were laid the thirty-one bodies, and toward the middle of the row, calm and kindly even in death, lay General Eugen Breutzl, whom the Nazis had never trusted but on whom they had been forced to depend.

When no one was looking, and for reasons of secrecy which he could have explained to no one, not even to himself, Dieter waited till all the others were preoccupied with the devastation caused by the raid, then moved to the concrete vault in which the general's plans for the A-10 were kept. These work sheets, usually the result of long consultations among Von Braun, the general and Kolff, were safe. Allowing no one to see him, he removed them, carrying them to his own wrecked quarters, where he set fire to a few inconsequential ones, snuffed out the flames, and intermingled the charred pages with a few of his own diagrams. At that moment he had no clear idea why he was taking such precaution; it was instinctive and had something to do with the rumors that Von Braun might soon be arrested again by Himmler's men.

Two nights later, at three o'clock in the morning of 27 October, Dieter Kolff sat upright in bed, awakened by an idea which flashed through his canny mind like a thunderous explosion of lightning: Chickens! That's what will save me—chickens!

JAMES A. MICHENER

From SPACE. *Random House; 622 pages; $17.95; September.*

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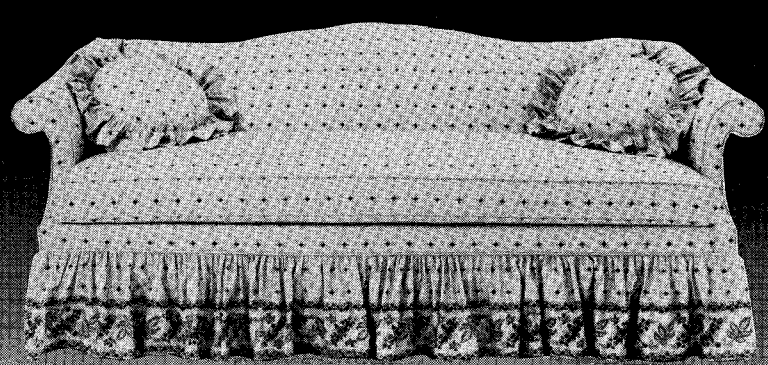

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OSCAR KOKOSCHKA: "How could I bring [my affair with Alma Mahler] to an end, this hellish situation that was paralyzing me? Suddenly, in 1917, I had an idea . . ."

"The doll?"

"You've guessed it! I wanted to own a life-size replica of Alma! I sought out the best female artisan I could find, I saw to it that she was provided with all Alma's photographs and measurements so that she could create the doll I had in mind. I waited anxiously for it to be delivered. In order to dress it with an elegance equal to Alma's, I bought dresses and lingerie from the best Parisian houses. In those days I had an elderly butler working for me. The butler got so excited at the thought of setting eyes on this utterly incredible creature that on the day the trunk arrived and the two porters carefully began to unpack the doll, he had a stroke. As for me, I was enraptured! It was just as beautiful as Alma, even though its breasts and hips were stuffed with sawdust.

"Finally, after I had drawn it and painted it over and over again, I decided to do away with it. It had managed to cure me completely of my passion. So I gave a big party. When dawn broke I beheaded the doll out in the garden and broke a bottle of red wine over its head. The next day, a police patrol happened to glance through the gates, and seeing what was apparently the body of a naked woman covered with blood, they burst into the house suspecting some crime of passion. And for that matter, that's what it was . . . because on that night I had killed Alma. . . ."

"What happened to her?"

"She had other love affairs, but I'm convinced she never forgot me."

From THE ARTISTS OF MY LIFE. *The Viking Press; 224 pages; $45; October.*

Photograph by Nancy Crampton.

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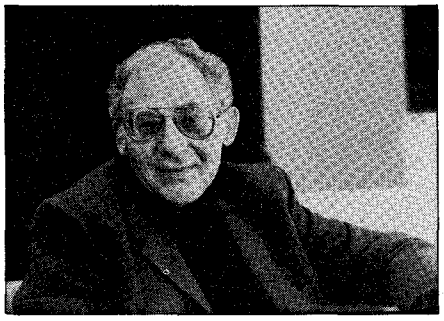

STANLEY ELKIN

"CHANGE PARTners," Russ David says ominously. The bandleader's words are a kind of fatality, a soft force as threatening to mood as a train conductor's "All aboard."

"Damn," George says, and Louise smiles. Somehow she takes the measure of the music, absorbs its simplifications and impulses, the secret energies of the song, and takes them into her body, changing not partners but patterns, by some subtle shift of weight signaling George to follow, to come with her, and it's as if they're hiding in the melody.

"You just won't listen, will you?" Russ David says sadly.

"Because you're too young," he says while the band plays on. "Because you think you know it all, and you don't know anything. My God," he says, "just look at the slave bracelets and school rings and fraternity pins twinkling in here. You'd think it was the midsummer night's sky, another solar system. Those are the fairy lights of crush and puppy love. You think you know what it leads to. You don't. You're in the dark about this stuff. Is it vine-covered cottage in your guts? It's the projects. Is it moon and June? It's a high of thirty, a low of twelve.

"Sometimes I think maybe me and the guys are in the wrong business. We're ruining lives here, confusing you with bad signals. Most bandleaders tell you you're playing for keeps. Heck, it's what the songs themselves say. That every love's true, till the end of time guaranteed. You can keep track of it on the 18-karat gold watch, the 17-jewel movement. But figure it out. Stop to consider. How could it be? You're young. Get some experience under your belt. Don't be so serious, play the field, there's other fish in the sea. Have some fun, please.

"*Change partners!*"

From GEORGE MILLS. *E. P. Dutton; 508 pages; $15.95; October.*

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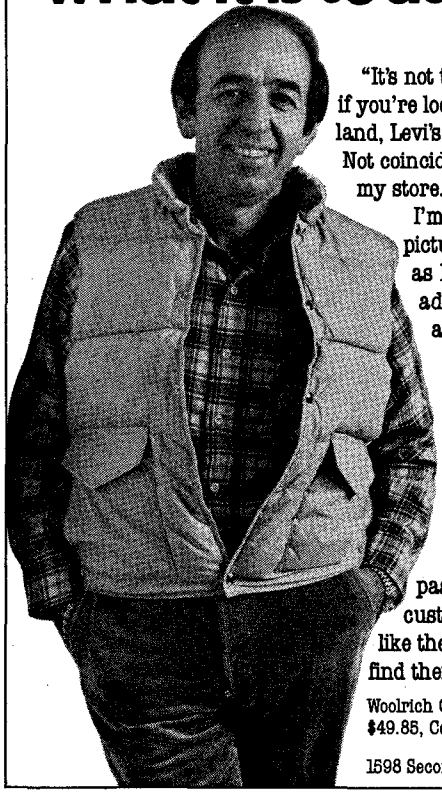

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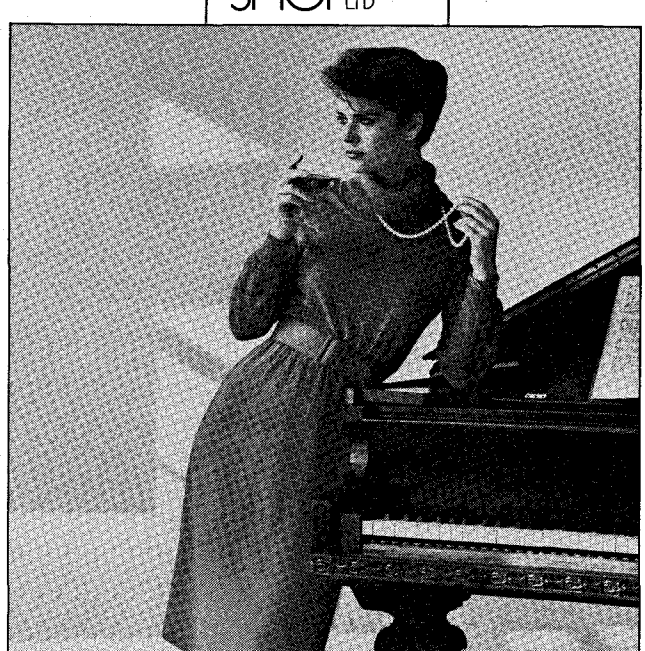

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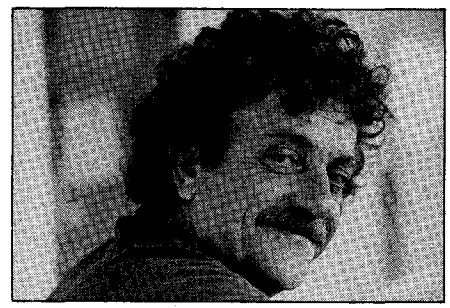

KURT VONNEGUT

SO FATHER PRESENTED himself at the Vienna Academy of Fine Arts with a portfolio of pictures. He was told to come back in two weeks, at which time they would tell him whether they would take him in or not.

So he came back in two weeks, and a professor handed him back his portfolio, saying that his work was ludicrous. And there was a young man in rags there, and he, too, had his portfolio returned with scorn.

His name was Adolf Hitler.

And Father was so mad at the professor that he got his revenge right then and there. He asked to see some of Hitler's work, with the professor looking on. He picked a picture at random, and he bought it from Hitler for more cash on the spot than the professor, probably, could earn in a month or more.

Only an hour before, Hitler had sold his overcoat to get a little something to eat, even though winter was coming on. So there is a chance that, if it weren't for my father, Hitler might have died of pneumonia or malnutrition in 1910.

Father and Hitler paired off for a while, as people will—comforting and amusing each other. I learned of their good times together from Mother. When I was old enough to be curious about Father's past, World War Two was about to break out, and Father had developed lockjaw as far as his friendship with Hitler was concerned.

Think of that: My father could have strangled the worst monster of the century, or let him starve or freeze to death. But he became his bosom buddy instead.

That is my principal objection to life, I think: It is too easy, when alive, to make perfectly horrible mistakes.

From DEADEYE DICK. *Delacorte Press/Seymour Lawrence; 240 pages; $14.95; October.*

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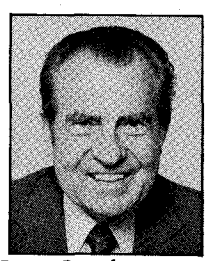
Books

Presidential musings from Nixon and Carter, the lowdown on the Lennons and L.B.J. Essays by Styron and *Portraits* by Halsman. Helen Gurley Brown on love and sex and the whole damn thing. And Laurence Olivier on himself.

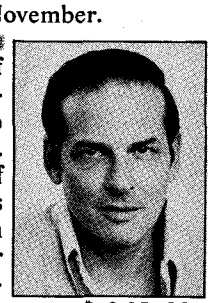
POLITICS AND POKER



Leaders, by Richard Nixon. Profiles and reminiscences of Brezhnev, Churchill, MacArthur, Chiang Kai-shek, and other men of distinction the author knew. Warner Books; 384 pages; $17.50; October.

Crisis: The Last Year of the Carter Presidency, by Hamilton Jordan. The president's chief political adviser tells his story of the negotiations and secret meetings during the hostage drama, including his trips to foreign parts in disguise (as a statesman, perhaps?). G. P. Putnam's Sons; 480 pages; $16.95; October.

Keeping Faith: Memoirs of a President, by Jimmy Carter. Our previous president gives his recollections of the term of Brother Billy, the ayatollah, and killer rabbits. Bantam; 480 pages; $22.50; November.



The Years of Lyndon Johnson: The Path to Power, by Robert A. Caro. The tale of Lyndon Johnson's rise from poor farm boy to the bright star of Texas politics. Alfred A. Knopf; 864 pages; $19.95; November.

TRUE STORIES

The Cult of the Atom: The Secret Papers of the Atomic Energy Commission, by Daniel Ford. How the A.E.C. covered up the risk of nuclear

Photographs © 1982 by Thomas Victor.

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How sneezing Sue and Sam in Syosset got a quick pick-me-up from Aunt Connie in Connecticut.

All that wheezing and sneezing were really getting Sue and Sam down.

So I prescribed a quick pick-me-up. Just pick me up and call jolly Aunt Connie.

Well, guess what? Aunt Connie was feeling blue with a cold, too. That's when the call turned into good medicine for all of them.

Like I say, there's nothing like talking to someone you care about to make you both feel good.

And here's something else to make you feel good: my special Pick-Me-Up Discount Rates.

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Weeknights, 11 P.M. until 8 the next morning	Save 60%	Save 60%
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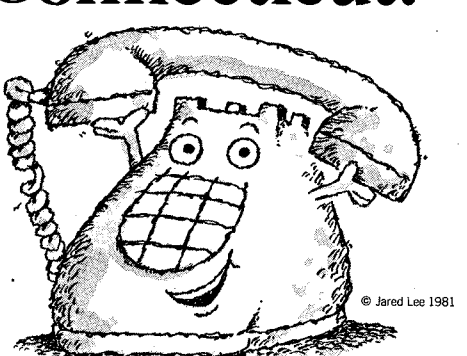
*40% out of state



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"For a quick pick-me-up, pick me up."

New York Telephone

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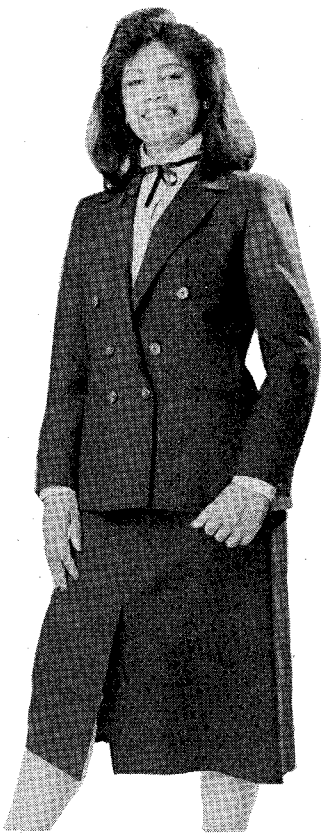

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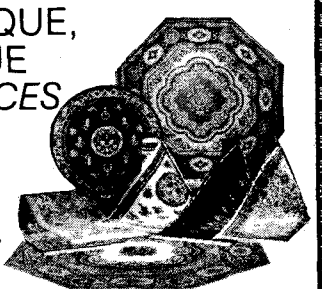

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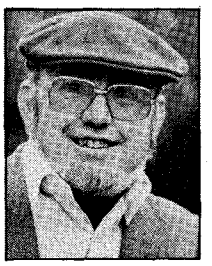
accidents and ruined the careers of those who tried to tell the tale. Simon and Schuster; 272 pages; $13.95; November.

Newswatch: How TV Decides the News, by Av Westin. A network-news producer writes of the people on and off the TV screen, and how they put the world on the air. Simon and Schuster; 272 pages; $15.95; November.



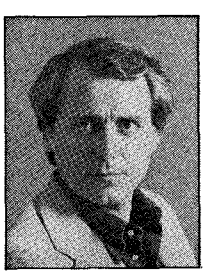
Schindler's List, by Thomas Keneally. The story of Oskar Schindler, a German Catholic who, during World War II, spent his fortune and risked his life to save hundreds of Jews. Simon and Schuster; 400 pages; $16.95; October.

STORIES

Cadillac Jack, by Larry McMurtry. A rodeo cowboy turned antiques dealer meanders through the wild, wild East of Washington's political wheeler-dealers. Simon and Schuster; 400 pages; $15.95; October.

The Almighty, by Irving Wallace. A newspaper publisher's hunger for scoops is so overpowering that he begins to create his own stories. Doubleday; 336 pages; $15.95; November.

Bech Is Back, by John Updike. Updike's novelist returns to tour the unaccustomed countries of Israel and matrimony. Alfred A. Knopf; 224 pages; $13.95; October.



The Names, by Don DeLillo. In the isles of Greece, an official of a multinational corporation becomes involved in the search for the perpetrators of a ritual murder. Alfred A. Knopf; 323 pages; $13.95; October.

2010: Odyssey Two, by Arthur C. Clarke. Remember *2001*? As the publisher says, "Millions of people saw the movie and read the novel . . . and all

Photographs: top and bottom, © 1982 by Thomas Victor; center, Nancy Crampton.

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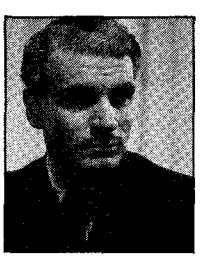
have been asking ever since: WHAT DOES IT MEAN?" Well, now Clarke tells us what happened to the crew of the spaceship *Discovery*. Del Rey; 320 pages; $14.95; December.

Goodbye, Mickey Mouse, by Len Deighton. An English and an American pilot try to prove themselves as they fly bombing missions over Germany in the winter of 1944. Alfred A. Knopf; 355 pages; $13.95; October.

SHOW FOLK

The Ballad of John and Yoko, by the editors of *Rolling Stone*. Reports and interviews—by Scott Spencer, Chet Flippo, Pete Hamill, and others—that cover the fourteen years of days in the life of the Lennons. Doubleday; 360 pages; $19.95; September.

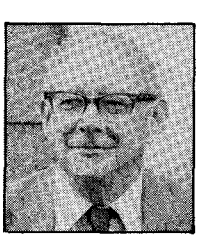
Anna Pavlova: Her Life and Art, by Keith Money. A biography of the exquisite ballerina, in words and pictures, published on the hundredth anniversary of her birth. Alfred A. Knopf; 440 pages; $55; November.



Confessions of an Actor, by Laurence Olivier. The greatest classic actor of our day tells of his bravura roles on stage and screen and in marriage. Simon and Schuster; 368 pages; $16.95; December.

Opera People, photographs by Christian Steiner, text by Robert M. Jacobson. Close-up views of Sutherland, Scotto, Pavarotti, and others at the Met. The Vendome Press; 128 pages; $30; October.

THE LIT'RY LIFE



A Margin of Hope: An Intellectual Autobiography, by Irving Howe. On the life and writings of the critic and author of *World of Our Fathers*. Harcourt Brace Jovanovich; 368 pages; $14.95; October.

Katherine Anne Porter, by Joan Givner. A biography of the tumultuous author of *Ship of Fools*,

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Special Preview Exhibition at Sotheby's September 22-26

Sotheby's will inaugurate the 1982-83 season with a preview exhibition of fall auction highlights at the finest auction facility in the world—Sotheby's New York Galleries at 72nd Street and York Avenue.

On view will be important paintings, including *Landscape with Walton Bridges* by J. M. W. Turner, from the estate of Henry S. Morgan, and works of art from prominent collections of fine French and English furniture, 18th century English silver and ceramics, outstanding jewelry, modern drawings, and Futurist photographs. Also featured will be selections from a major collection of early Chinese art as well as rare early etchings and lithographs from the estate of Pablo Picasso, Marina Picasso collection, and rare gold coins of S. Hallock du Pont. *The Norther*, one of the rarest bronzes cast by Frederic Remington, and fine examples of 18th century American furniture will be among the highlights of American art at the exhibition.

Sotheby's Sunday Lecture Series begins September 26.

In conjunction with the preview exhibition, C. Hugh Hildesley, senior vice president of Sotheby's and chairman of Sotheby's Appraisal Company, will present an overview of current collecting trends and discuss the role of the auction house in the marketplace. Subsequent lectures, exploring questions of connoisseurship within several collecting areas, will coincide with a major exhibition each month through January. Upcoming topics are: 19th Century Paintings on October 24; Chinese Archaic Bronzes, Jades, and Tomb Pottery on November 14; Fine Jewelry on December 5; and Americana on January 23. Held Sundays at 2 pm, the lectures are open to the public without charge.

For a complete schedule of upcoming auctions send for a copy of Sotheby's Newsletter.

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whose life may have been her own best work of fiction. Simon and Schuster; 576 pages; $19.95; November.

Robert Lowell, by Ian Hamilton. The turbulent literary, political, and personal life of one of the foremost poets of our time. Random House; 480 pages; $19.95; November.

This Quiet Dust, by William Styron. A collection of essays—on Auschwitz, the search for Nat Turner, the early days of the *Paris Review*, and Faulkner, Wolfe, and Fitzgerald. Random House; 304 pages; $17.50; November.

THREE WOMEN

Life Sentences, by Elizabeth Forsythe Hailey. A married woman about to bear the child of a man who raped her, and the two college friends she meets twenty years later (one with sinister designs on her child)—these are the dramatis personae of the new novel by the author of *A Woman of Independent Means*. Delacorte Press; 279 pages; $14.95; October.

Master of the Game, by Sidney Sheldon. Three generations of the women in a diamond syndicate — "their ambitions, their struggles, their love . . ." William Morrow; 495 pages; $15.95; September.

Mistral's Daughter, by Judith Krantz. A trio of passionate women driven by the same hot wind—their love for the great painter Julien Mistral—through two continents and three generations. Crown; 544 pages; $15.95; January.

IN PICTURES

Berenice Abbott: An American Photographer, by Hank O'Neal. The 60-year career of this photographer, whose subjects range from high-society Parisians to the rural poor of America, is covered in 250 illustrations. McGraw-Hill; 256 pages; $59.95; November.

Dorothea Lange: Photographs of a Lifetime, by Robert Coles. This picture biography includes 100 examples of the work of the great photogra-

Photograph © 1982 by Thomas Victor.

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pher, covering the period from the Depression to her death, in 1965. Aperture; 192 pages; $40; November.

The Water Flowers, by Edward Gorey. The story, in words and whimsical illustrations, of Jane, who serves her snowbound friends a curious meal, with surprising results. Congdon & Weed; 64 pages; $6.95; December.

Stieglitz: A Memoir/Biography, by Sue Davidson Lowe. Stieglitz's grandniece has written this biography, illustrated with family pictures, of the photographer who was married to Georgia O'Keeffe. Farrar, Straus and Giroux; 480 pages; $22.50; December.

Portraits, by Philippe Halsman. Glamour girls and boys—Monroe, the Kennedys, Sophia Loren—are the subjects (along with Einstein, Churchill, and Picasso) of this photographer, whose pictures have appeared in *Life,* at the Metropolitan Museum, and on the works of the U.S. Postal Service. McGraw-Hill; 160 pages; $55; November.

Urban Romantic: The Photographs of George Tice. Three decades of the photographer's work are illustrated in these studies of the Amish, the fishermen of Maine, and untenanted, mysterious landscapes. David R. Godine; 130 pages; $50; October.

Skin to Skin: Eroticism in Dress, by Prudence Glynn. A fashion writer charts the progress, through cultures and centuries, of the peripatetic erogenous zone. Oxford University Press; 157 pages; $19.95; October.

'Vanity Fair': Photographs of an Age, 1914–1936. The foremost artists and intellectuals of the period—Shaw, Cocteau, Picasso, Stravinsky, Colette, Einstein, and Nijinsky—sat for *Vanity Fair.* They were snapped by some of the time's foremost photographers—Berenice Abbott, Edward Steichen, and Cecil Beaton. Clarkson N. Potter; 224 pages; $35; November.

GETTING THE BEST

The Best of New York (and **London; Paris; France**), by Henri Gault and Christian Millau. The plain-spoken Frenchmen who have made restaurateurs' blood boil offer English editions of their fearless guides to eating and drinking. Crown; *New York* and *London,* 384 pages each, $19.95; *Paris* and *France,* 608 pages each, $22.95; October.

Having It All: Love, Success, Sex, Money, by Helen Gurley Brown. For all you poor, loveless, celibate failures, a book that claims it will change you from a "mouseburger" to steak Diane. Simon and Schuster; 464 pages; $15.95; October.

5001 Nights at the Movies, by Pauline Kael. More than 3,000 brief reviews from the *New Yorker* listings are collected in this guide to movies of the past half- century. Holt, Rinehart and Winston; 704 pages; $25; October.

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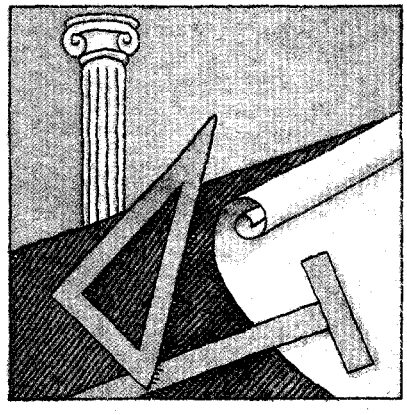
Architecture

CESAR PELLI

A dean from Yale is turning Battery Park City into a vast new metropolis in Manhattan.

CESAR PELLI USED TO PRACTICE ARCHITECTURE in California. After eleven years of it, he moved east to become dean of the architecture school at Yale. "Modernism was entering a period of reexamination," he explains. "I felt it was important to be part of the dialogue, and in California you feel that you are not being heard."

Pelli's message is clearly carrying across the 80-odd miles from New Haven to New York. Having designed the new tower and expansion for the Museum of Modern Art, on West 53rd Street, the 56-year-old Argentinean-born architect is finishing design details for the commercial core of Battery Park City and is working on two additional sites in the city. His timing could not be better. Just now, there is more large-scale building going on in Manhattan than at any time in recent memory. In addition to the 92 acres of Battery Park City, there is, among other projects, the $1-billion plan for the redevelopment of the 42nd Street area between Broadway and Eighth Avenue, which will include four new office towers, a wholesale trade mart, and a 500-room hotel. And if plans for Lincoln West—the 62-acre tract along the Hudson River between 59th and 72nd Streets—should pass the Board of Estimate this week, work will soon begin in earnest on the largest remaining undeveloped site in Manhattan.



Aside from the enormous scale of these projects, what most distinguishes them is the concern they reflect for quality architecture. The Lincoln West proposal includes buildings to be designed by some of the best talents in the field: Edward Larrabee Barnes (architect of the I.B.M. Building), the Gruzen Partnership, Kohn Pedersen Fox, Mitchell/Giurgola, I. M. Pei & Partners (designers of the New York Convention Center, now going up in the West Thirties), Pelli, and Rafael Vinoly. Just last month, Philip Johnson, who, with his partner, John Burgee, designed the new A.T.&T. Building, landed the job of master planner for the office-tower portion of the 42nd Street redevelopment.

Pelli is a relative newcomer to this group, many of whom are veterans of New York construction, but he is likely to prove one of the most influential over time. What most New Yorkers know about him is limited to the MOMA complex. Now nearing completion, the 53-story tower is sheathed in a mosaic skin composed of glass panels in twelve different colors. Why such a patchwork, when acres of uninflected black, brown, or reflective glass have become the standard tall-building treatment in so much of the city? The answer verges on the revolutionary for skyscrapers in New York—or anywhere else, for that matter.

One of the main victims of such major modernists as Mies van der Rohe (the Seagram Building), Walter Gropius (the Pan Am Building), and Marcel Breuer (the Whitney Museum) was traditional ornament. Design, according to their lights, was to be simple and "honest"—no finials, no gargoyles, no nonsense. The so-called post-modernists have been struggling to redecorate architecture, but the great majority have been doing it by lifting from history; classical columns have become a virtual signature of post-modern design.

Pelli, who did his share of sleek modernist designs while still in California, has, like so many of his colleagues, abandoned modernist simplicity for greater visual variety. Instead of pursuing that variety in a reshuffling of stylistic decks, though, Pelli is looking for it in the manipulation of new building materials.

What he has done at MOMA is to use his varicolored glass bits to create on basically flat façades a rather old-fashioned effect of depth and texture—darks appear to recede, lights to move forward, like the moldings and other details of earlier, masonry buildings. To a degree, the aim is to articulate the parts of the tower. (Bands of color separate the residential floors and identify different types of apartments.) But beyond this colorful delineation of function is, quite simply, a desire to delight the eye.

The architect is following a comparable course in Battery Park City with his four office towers, but he has added to his palette. By cladding the bottoms of the buildings with a veneer of dark granite, Pelli has established a reassuring "base" in the traditional mode of masonry buildings. By using reflective glass in stepped layers on the shaft, he creates shadows that vary and reduce the bulk of the form, an effect furthered by increasing the size of the windows as they go up. And by capping the shafts with green copper "tops," he prevents the play of light he has created on the façades from dissipating skyward.

The effort is unapologetically ornamental, but because it is grounded in both traditional shapes that are readily understood and materials of the moment it escapes the hazards of both nostalgia and futurism. "What I am trying for," says Pelli, "is to capture the richness of past forms by exploiting the technology of the present."

The winner in all this is likely to be the future. Pelli is now midway through a joint venture (with Rafael Vinoly) for a 36-story office building at 900 Third Avenue, between 54th and 55th Streets, and is expected to do part of the residential portion of Lincoln West. With Battery Park City, he is among the first of the architects signed up for the three major developments now under way to break ground, and as a result he is bound to be closely watched by those who follow. It is highly unlikely that his colleagues' buildings will appear in any overt way Pelli-esque. But in his gutsy search for an enduringly contemporary architecture, he is setting a very tempting example.

CARTER WISEMAN

PHOTOGRAPH BY CO RENTMEESTER

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Photography

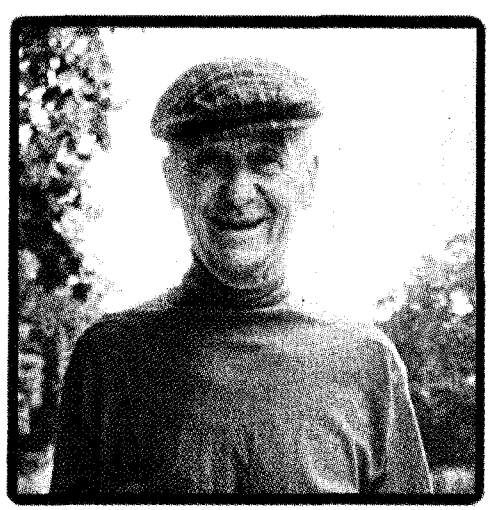
LARTIGUE

The Frenchman who perfected the snapshot is celebrated at the International Center of Photography.

EARLY IN THIS CENTURY, LIFE SUDDENLY sped up. The railroad and telegraph had already made their contributions; the automobile and telephone began to make theirs. Airplanes stuttered into the sky. Photography hastened to catch up with a world in motion. The new moving pictures kept pace. As for still pictures, faster film, emulsions, and lenses made it a snap to *stop* motion. The photographer who perfected the snapshot when the century was young was only a little boy himself—Jacques-Henri Lartigue.

Lartigue can be viewed as a forerunner of such masters of the 35-mm. camera as Dr. Erich Salomon and Henri Cartier-Bresson, in the late twenties and thirties. Their little, hand-held cameras, with faster shutter speeds and film, made possible unposed photographs of transient moments. Lartigue foretold their achievements but did not influence them. He took photographs for himself alone, thousands of them—and is doing so still, at age 88.

His pictures were exhibited at the Museum of Modern Art in 1963, when he was 68. There has not been a major museum show of Lartigue's photographs in this country since then, but the International Center of Photography will make up for the lack from November 21 through January 9 with "Bonjour M. Lartigue." The show, sponsored by Olympus cameras, will include nearly 125 photographs taken between 1902 and 1939.



© 1982 by Hiro.

THE MASTER

Lartigue was seven years old in 1901 when his father gave him his first camera. Within a couple of years he was taking pictures that would rival any grown-up's in the decades to come. Lartigue's photographs display a child's knack of seeing all things for the first time, a sympathy for the awkward grace of haphazard events, and an obsession to see everything there was to see in his circumscribed world.

The boy photographer's universe was studded with big toys: cars that ran world-cup races, the "bobsleds" his brother Zissou built on bicycle wheels to race down inclines. Lartigue said his camera was his best friend, and the two of them were equally intent on speed and motion, trapping the temporary and fugitive at one one-hundredth of a second. His nanny, Dudu, obligingly threw a ball up high so Lartigue could snap it poised improbably in the air.

In 1904, Lartigue recorded the first successful public airplane flight in France. This changed his life. Soon he took to the air in all his better dreams. His fast lens caught everything on the wing. Zissou became obsessed with flight and designed kites and gliders that bumped into the air for a ticktock or two of the clock. All of France evidently yearned to imitate the angels. Bicyclists strapped wings to their machines and pedaled madly, hoping to take off. Lartigue convinced his tutor to forgo spelling lessons and take him instead to the aerodrome to watch bizarre contraptions dot the sky.

Lartigue had married himself to happiness at an early age and remained as faithful as the world would let him be. His camera did not look at pain or poverty and merely glanced at the war that buried *La Belle Epoque*. His photographs preserve in silver a time that may never have been as delectable as it appears. He did love accidents, and even lay in wait at turns of the road to catch his cousins falling off bikes or "bobs." But the spills and crashes were rarely serious. Like the very nature of his photography, they were happy accidents that he had anticipated. Snapshots tend to capture people in transition. Lartigue's photographs express his delight in the disorganized moment.

By 1910, he had discovered women. He told his diary he was fascinated by everything about them, especially their hats. Often he took his camera to the so-called Path of Virtue, in the Bois de Boulogne, where fashionable women strolled. They were walking extravaganzas, those women, composed of lace jabots and cabbage-leaf hats. Lartigue noticed, too, the men who stared at them with appreciative eyes. Their attention was different in kind but not in quality from his own.

For Lartigue was really a respectable voyeur. As the younger brother, he had been too small to be in games and was early consigned the role of spectator. Photography made the role powerful. Once, when his camera was broken, he invented his "eye-trap": By opening and shutting his eyes rapidly, he trapped the image in his mind. Thus, he became a camera himself. His photographs are full of people watching car races, airplanes, women. His pictures are actually about us, looking at photographs, gawking at other lives.

Though he has taken some splendid pictures as an adult, the boy's freshness remains the more vigorous. Lartigue intuited early what others learned later, that the peculiar intervals between objects and people in motion have a lively tension, and that people who move create unexpected and erratic shapes, by themselves or in combination with others. He is the essential amateur, who loves his calling without stint. In 1901, the year he got his camera, he wrote, "Photography is a magic thing! . . . Now I will be able to make portraits of everything . . . *everything!* . . . And I know very well that many, *many* things are going to ask me to have their pictures taken and I will take them all!"

VICKI GOLDBERG

PHOTOGRAPH BY JACQUES-HENRI LARTIGUE

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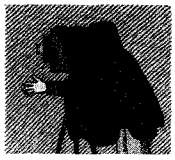
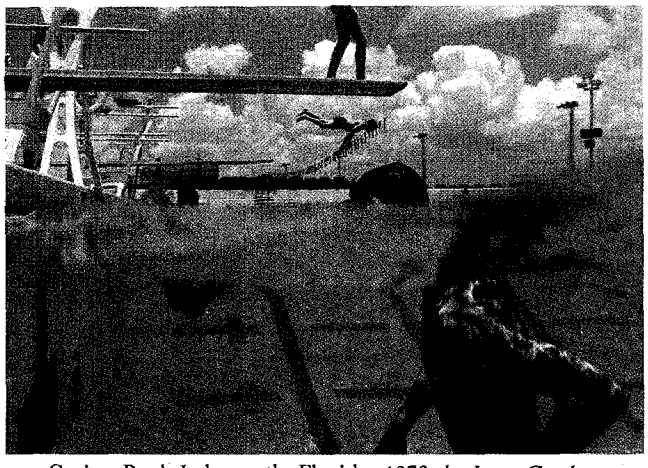


Irving Penn confronts death, Aaron Siskind records Harlem life. Russell Lee documents the Depression, Eugène Atget preserves "Old Paris." And Bruce Davidson rides the New York subway.

The news about color photography this year is that it's growing bigger and bigger, as if bursting with confidence that it can overwhelm black and white. With photographs approaching the size of paintings (perhaps the true rival), some photographers can show only a dozen pictures at a time, an unusual situation for a medium that produces images so fast.

Subway/Bruce Davidson, International Center of Photography, 1130 Fifth Avenue, at 94th Street, September 17 through November 14. Bruce Davidson is well known for his black-and-white studies of teenage gangs and Harlem neighborhoods. Though he's been shooting color for years, this is his first all-color show. It evolved from a year spent riding the subway, a circumstance that might make others cringe but made Davidson respond emotionally to color. There is little social comment here; it is more a matter of the punched-up colors of everyday clothes playing off against graffiti, or people, obviously indoors, viewed against the skyline in a strangely disorienting space.

Swimmers, Photographs by Jerry Gordon, Robert Samuel Gallery, 795 Broadway, near 10th Street, October 13 through November 13. Jerry Gordon photographed first on the beach, then underwater, finally half in and half out, where he found a new world. These last pictures meld two incompatible realms, the first in our ordinary, stable visual field and the other in the magnified, distorted, shifting region two feet below the waterline. The compositions are complex and demand study. Bodies move calmly underwater as their heads turn up two feet away, and divers hang impossibly suspended above. In Gordon's large-format Cibachrome prints, the highly charged blues and greens of swimming pools against red water wings and rafts are unlikely and delicious.

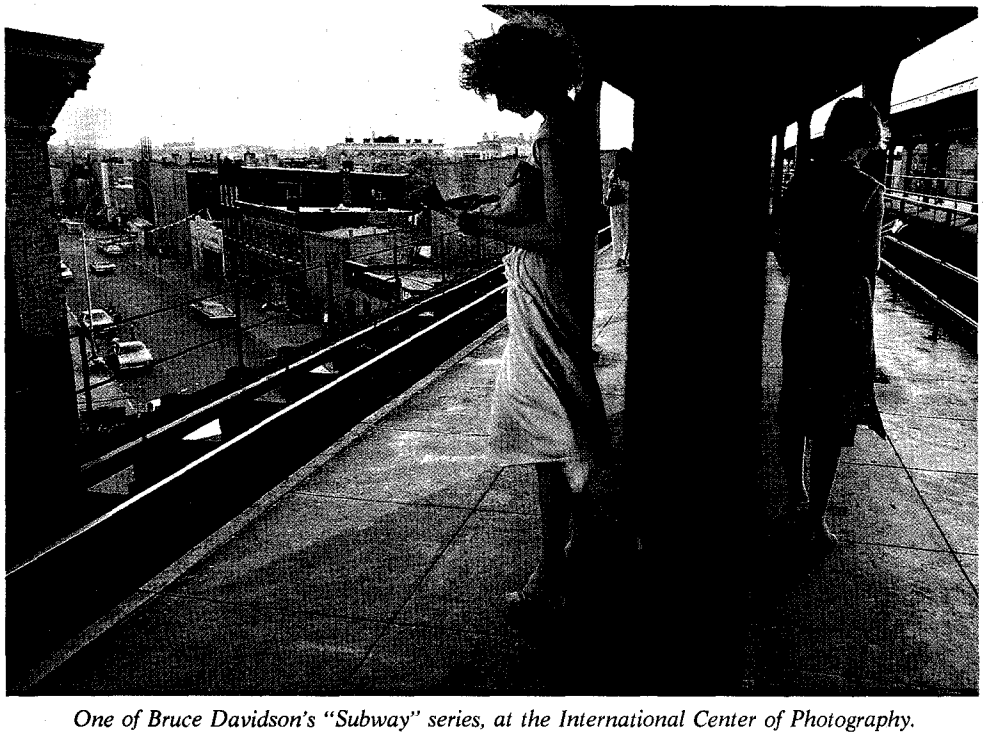


Casino Pool, Lakeworth, Florida, 1979, *by Jerry Gordon.*

Cindy Sherman: New Color Photographs, Metro Pictures, 169 Mercer Street, October 16 through November 16. Cindy Sherman enlarges to 30 by 45 inches her extended and ambiguous images, in which she is the director and sole model but plays a different woman each time, thanks to wigs, makeup, lighting, and the personae she projects. The new work is as moody, as troubled, as remote and familiar as ever. These are women whom life has bruised somehow, and we are left to fill in the ways from our own experience. The work exploits commercial-print and film conventions and our learned responses to them.

Robert Ficther, Robert Freidus Gallery, 158 Lafayette Street, November 30 through January 8. This madman with a message (often about politics or ecology) shows 30-by-40-inch Cibachromes that combine, as usual, surrealism and funk. He constructs collages with elements borrowed from dreams and dime stores: winged rabbits, fish that disgorge skeletons, plastic astronauts and soldiers. Death, war, and fish haunt these pictures, and the palette is as eccentric as the imagery. The approach is so mannered it can blunt its own cutting edge, but when on target it has energy and wit.

Russell Lee: Photographs 1935 to 1961, Witkin Gallery, 41 East 57th Street, now through October 23. Russell Lee took thousands of photographs between 1936 and



One of Bruce Davidson's "Subway" series, at the International Center of Photography.

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1942 for the Farm Security Administration's mammoth attempt to document America in the Depression. In 1941, he wrote that "the idea is to substitute understanding for machine guns and a Gestapo as a means of keeping the country working together, unified, cooperative"—a large task for photography. Approximately 100 photographs, many from his own collection, prove again how humane Lee is, how sympathetic to the poor, the small, even the self-important.

Irving Penn: Recent Still Life, Marlborough Gallery, 40 West 57th Street, now through October 2. In his new black-and-white photographs of carefully constructed arrangements of detritus, withered fruit, and bones, Irving Penn seems mesmerized by decay. Intimations of mortality have appeared in Penn's work before: his street-debris and cigarette-butt pictures, even his flowers, dying on the stalk. The most impressive of the new photographs confront death most directly, making skulls into heroes and mordant reminders at once. Penn the sculptor, however, cannot match Penn the photographer; some of his compositions are forgettable. Yet his printing skill never flags. The quality of these platinum-metal prints is, as always, ravishing.

Paul Strand: Range of Expression, the Years 1914–1976, New York Public Library, 42nd Street and Fifth Avenue, September 17 through January 16. The 1913 Armory Show prompted Strand to give up soft-focus pictorialism, the dominant mode of the day, and create a modernist idiom. In good part through his influence, straight photography—sharp-focus, unmanipulated images—replaced pictorialism in America. Having made remarkably few prints during his career, Strand worked with a master printer in the seventies, when he was too ill to print himself, on portfolios that would secure his visual legacy. The library will show 70 prints, most published by the Paul Strand Foundation, plus some early gravure prints. The portfolios reproduce Strand's astonishing gamut of tones and range from his pioneering street portraits to the stark Mexican work and the late pictures of his garden, as complex as fugues.

SOCIAL SEEING

Harlem Document, Photographs 1932–1940, by Aaron Siskind, Midtown Y, 344 East 14th Street, September 30 through October 31. Before

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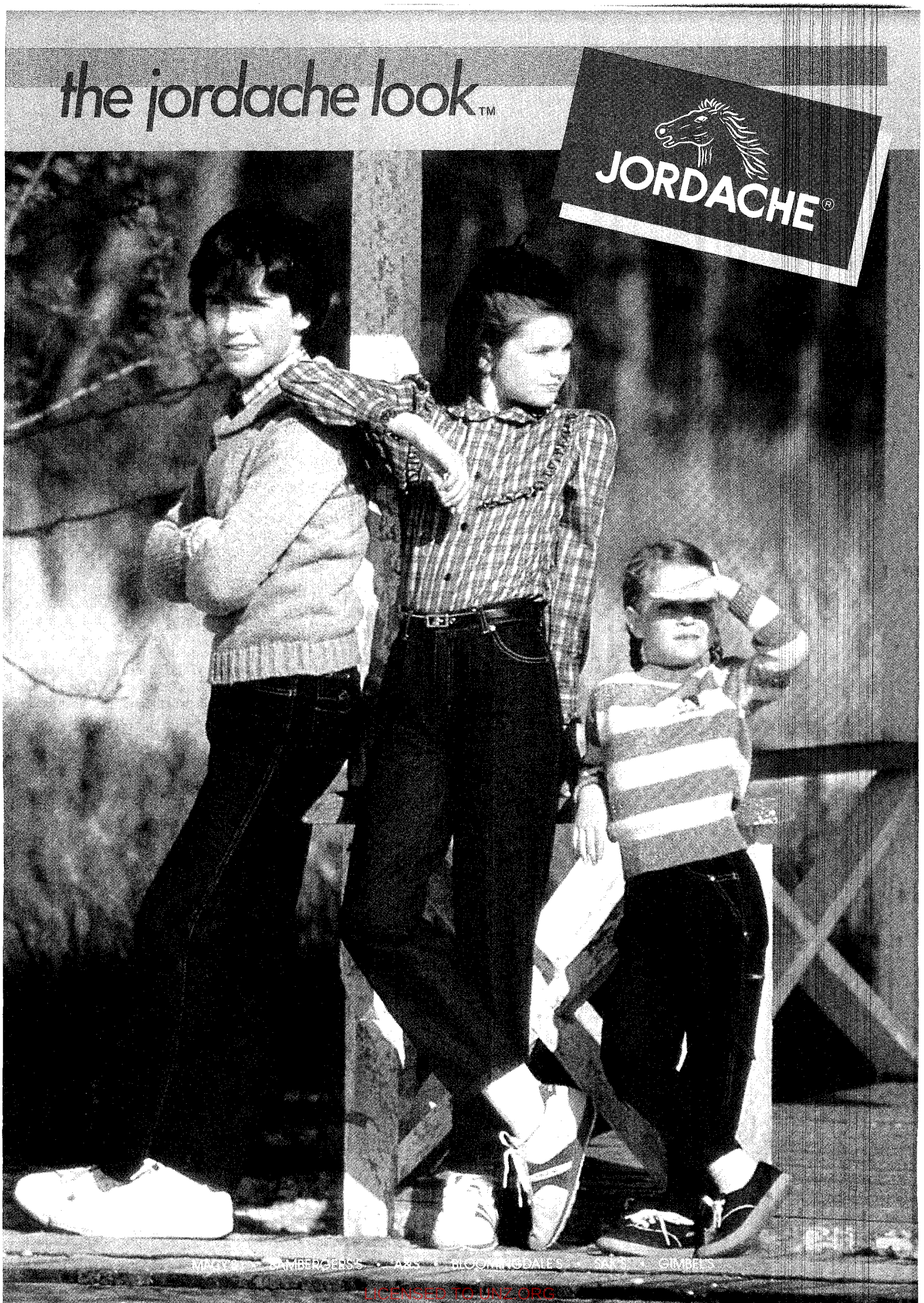

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Photography

A Paul Strand, at the Public Library.

Aaron Siskind took the photographs that resemble—and may even have influenced—Abstract Expressionist paintings, he was a documentary photographer with a social bent. This show, which includes some of his earliest work, comes from two projects, one a group effort at the Photo League. It proves him a sensitive documentarian, attuned to children playing, jitterbuggers stomping, protesters picketing. Though he keeps at a discreet distance, he has an eye for what counts.

The Work of Atget: The Art of Old Paris, Museum of Modern Art, 18 West 54th Street, October 14 through January 4. This, the second installment of MOMA's four-part survey of its unmatched Atget collection, contains more familiar material, some of it repetitious. Atget, who took a series of over 3,000 pictures of a city that progress was erasing, wrote in 1920, "I can say that I possess all of Old Paris." His Paris has aspects no one else divined: Notre Dame seen through a flat scrim of branches, views of stairways that turn into spatial puzzles, glass doorways that tantalizingly reflect Atget himself or a shifting collage of the city. Most of the prints are in splendid condition, and they provide the best possible way to see this master.

Photography From Czechoslovakia, Photocollect, 740 West End Avenue, September 15 through October 16. The photography of Eastern Europe is only slowly coming to light in the West. Czechoslovakia is scarcely seen here outside of Sudek's silvery landscapes and an occasional Dritikol nude or a Jaromir Funke abstraction. Photocollect

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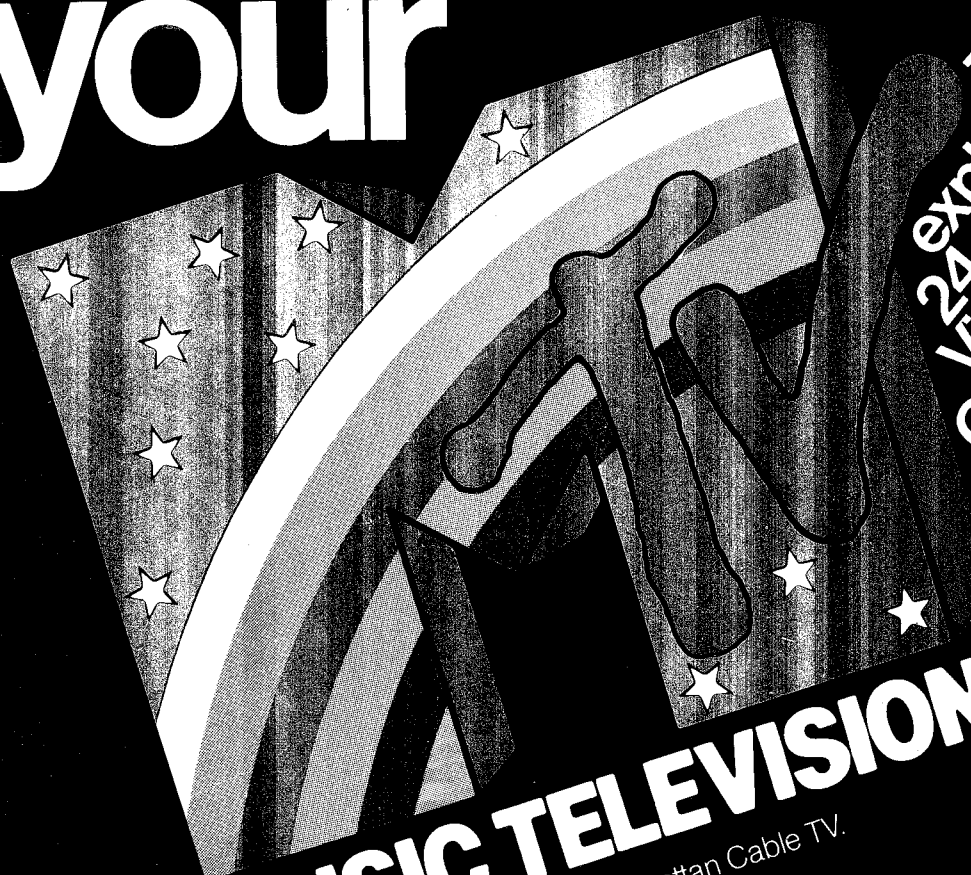

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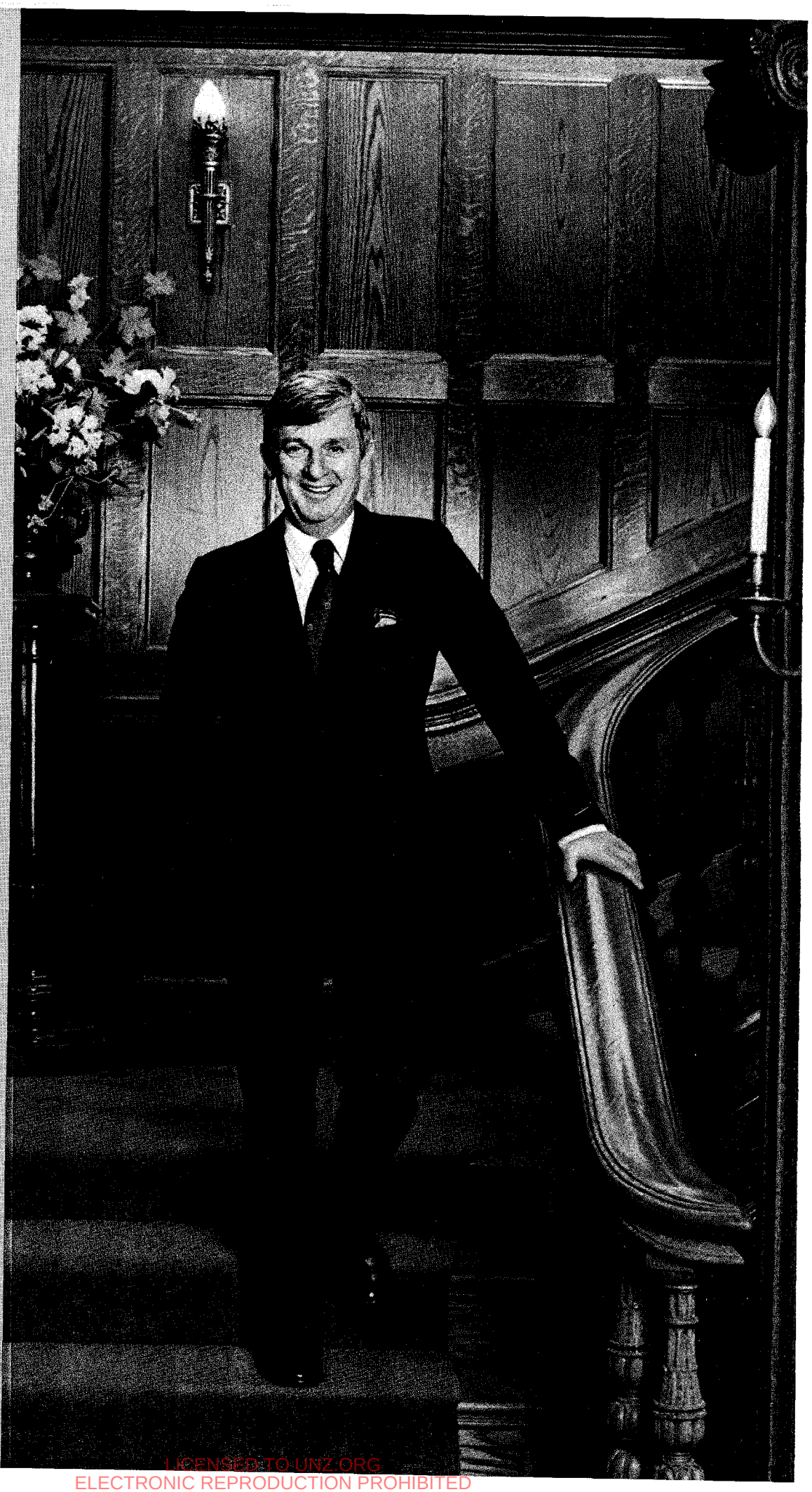

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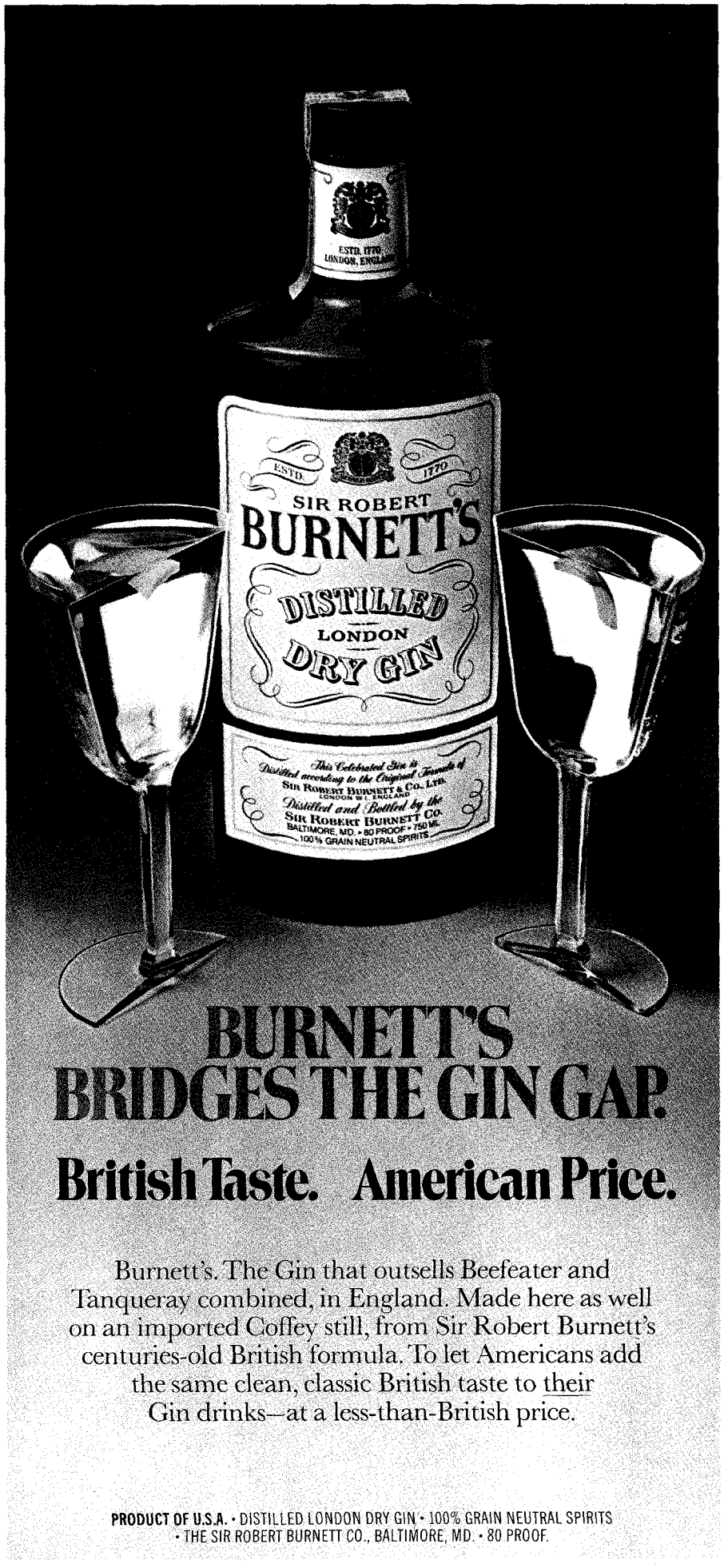
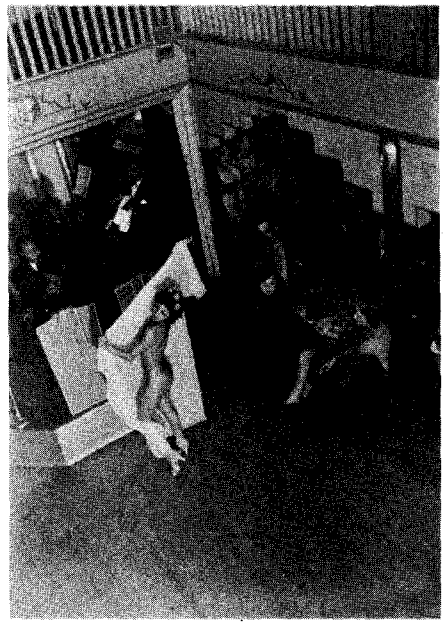


will show these together with new names, such as Miroslav Hák, Vaclav Jirů, Drahomir Růžička, from the twenties through the sixties. There may not be a still-undiscovered genius in the group, but there is an ample supply of good photographs.

Jaromir Funke—Photographs, Prakapas Gallery, 19 East 71st Street, October 26 through December 11. This is the first American show for Funke (1890–1945), a major figure in Czechoslovakia. It begins with lyrical studies of trees in the early twenties and swerves quickly into purist abstractions of bowls, spheres, and shadows. In 1927, Funke began a series of abstractions in response to Man Ray's photograms. Funke's have a soft air, as if even in abstraction he was clinging to an earlier aesthetic. He played with surrealism, but his best-known work, stripped down and clean, is strongly influenced by constructivism. Once again, modernism edges out nostalgia and romance.

Also notable: **The Third Annual Fine Art Photography Exposition,** November 5 through 7 at the Roosevelt Hotel (Madison and 45th); **Photographs By,** September 14 through October 9, and **Photographs In,** October 14 through November 13 (photographs *by* artists and *in* paintings), both at Daniel Wolf, 30 West 57th Street; **Jerry N. Uelsmann, 25 Years, A Retrospective,** Witkin Gallery, 41 East 57th Street, October 27 through December 4; **Max Kozloff: Recent Color Photographs,** Marlborough Gallery, 40 West 57th Street, November 4 through December 4. V.G.



An Aaron Siskind, at the Midtown Y.

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Sports

HUBIE BROWN

The shoot-now-think-later Knicks get an emphatic new coach whose system has always worked—before.

THE KNICKS, DULL, CRANKY, AND disorganized, went quietly last season. That condition will change in a very few weeks. The reason is Hubie Brown, the new coach, who speaks in italics. When he's unhappy with his players, the italics turn purple. It seems safe to predict that if the Knicks aren't heard from again this year, it won't be the coach's fault.

"There are an awful lot of coaches whose teams *never* reach their potential," Hubie says, "but the players *love* them as coaches. But you're not in business to be *loved.* You're in business to have your team play to its *potential,* to develop talent and build *a winning tradition.* If you can do all that and still have them love you, *terrific.*"

The truth is, players and Hubie have not been a great romance. But he does win—the A.B.A. championship his first season as a pro head coach, three trips to the playoffs in his four full seasons at Atlanta. Until Brown's arrival, the Atlanta franchise had been a mess.

The Knicks' situation is one Hubie would recognize. Playoff tickets have been printed only twice in the last six years. Attendance last season averaged 57 percent of the Garden's 19,591-seat capacity, a drop of more than 10 percent from the previous season. Red Holzman, who had coached the Knicks to championships in 1970 and 1973, was no longer in touch with his players. The Knicks won 33 games, lost 49. The one piece of news they made during the playoffs was hiring a 1970 hero, Dave DeBusschere, as director of basketball operations and bringing in 48-year-old Hubert Jude Brown, his whip, and his chair.

He had been fired in Atlanta near the end of the 1980–81 season and had spent last year broadcasting N.B.A. games for CBS-TV and the U.S.A. Cable Network. "It helped me with the incredible *withdrawal pains,*" Hubie says now. "You can't take an individual who has been a coach for 26 years and just have them *stop.* A guy asked me what I missed the most. I told him *the smell of the gym.*"

Hubie cares. During the summer, the Knicks' prospects were put to work in a Los Angeles playground league. The new coach was a visitor, sitting behind the bench, not exactly minding his business. According to Hubie, a young referee made a call he didn't agree with. "I felt his interpretation of the rule was wrong. So I said to him, 'These guys are trying out, just as you are trying out, so remember to have a little compassion.' " At least that's Hubie's version. What happened next, the coach insists, took him completely by surprise. "I certainly didn't think I'd be *asked to leave the game.*"

The people who knew Hubie at Atlanta might have trouble swallowing his account of that story. For one thing, it's obviously laundered. When he called time-outs in Atlanta, his profanity didn't stay inside the huddle. The only cure was to move the huddle to the center of the court. Two games into Hubie's first season, says Atlanta broadcaster Skip Caray, "we had to move our microphones away from his bench.

"Once the game starts, he's on another planet," Caray adds. "You can stick a pin into him and he won't feel it. We were playing the Knicks when Bill Bradley was still on their team, and he was getting a lot of easy baskets off one of our guys, John Drew." After another Bradley score, Hubie left the bench, cupped his hands around his mouth, and hollered at Drew, "Will you get into the f------ game?"

The broadcaster says the referee was trotting alongside Drew and thought Hubie had directed the criticism at him. He whistled a technical foul on Brown, his second of the game—instant ejection. Brown argued that he was talking to the player. "It was true," Caray says, "but the ref wouldn't buy it. Finally, Drew said, 'Honest, he was talking to me. He always talks to me like that.' "

The Knicks will find out about their coach when training camp opens, the first week in October. "One of my players once said, 'Hubie Brown is an *exact* coach,' and that's *exactly* right," Brown says. "When we say you will run a play a certain way, you *will* run it that way. Because we *know* that way will win. I don't worry about what the players are thinking. Because any player who's a *winner* knows that we run good offenses and we have a total game plan defensively."

The surprising team in the playoffs last season was the New Jersey Nets, their first year in the Meadowlands arena. The new tenants in that building are the New Jersey Devils, who along with the Rangers and the league-champion Islanders give the metropolitan area three professional hockey teams. The Devils have moved from Colorado, where they were called the Rockies. Meanwhile, since the Giants and Jets reached the playoffs last winter for the first time in years, the threatened strike by the players would not be welcome. And October 24 is the date for the New York City Marathon, with 16,000 runners, 26 miles 385 yards.

If the Knicks are to reach the playoffs, Hubie must light a fire under center Bill Cartwright and get through to Michael Ray Richardson, who takes most of the shots. Paul Westphal, who joined late last season, is the other guard. The forwards are Truck Robinson, a husky who played for Hubie at Atlanta, and Sly Williams, who was most consistent about skipping practices. The draft picks, six-five Trent Tucker and six-ten Scott Hastings, aren't going to help right away. One of last year's regulars who won't help at all is Campy Russell, injured during a pickup game and expected to sit out the season.

Hubie's system—controlled offense, hungry defense—has always worked. "But," he says, "how fast a turnabout . . ." *Who really knows?* Those italics are mine. VIC ZIEGEL

PHOTOGRAPH BY ANDY LEVIN

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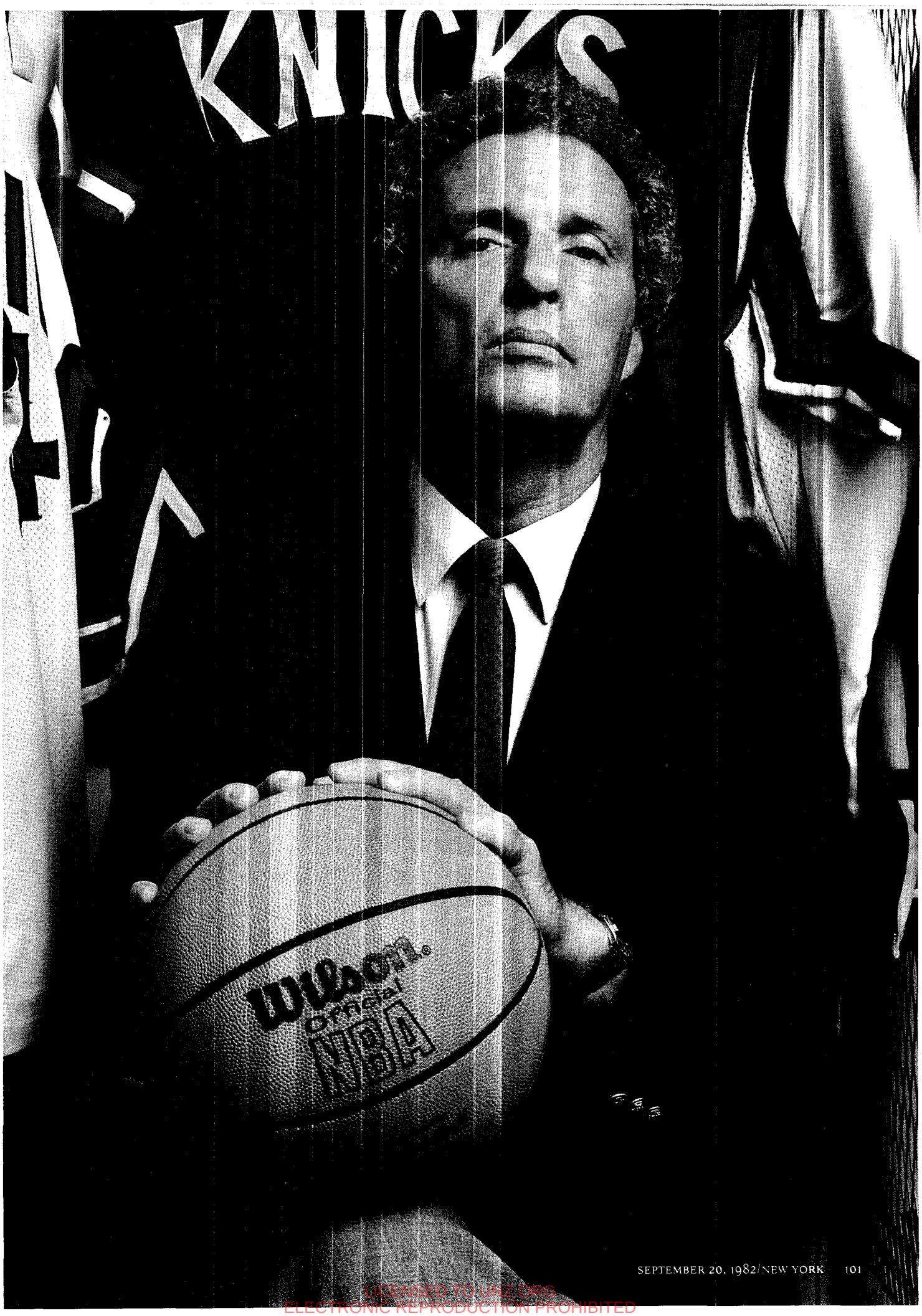

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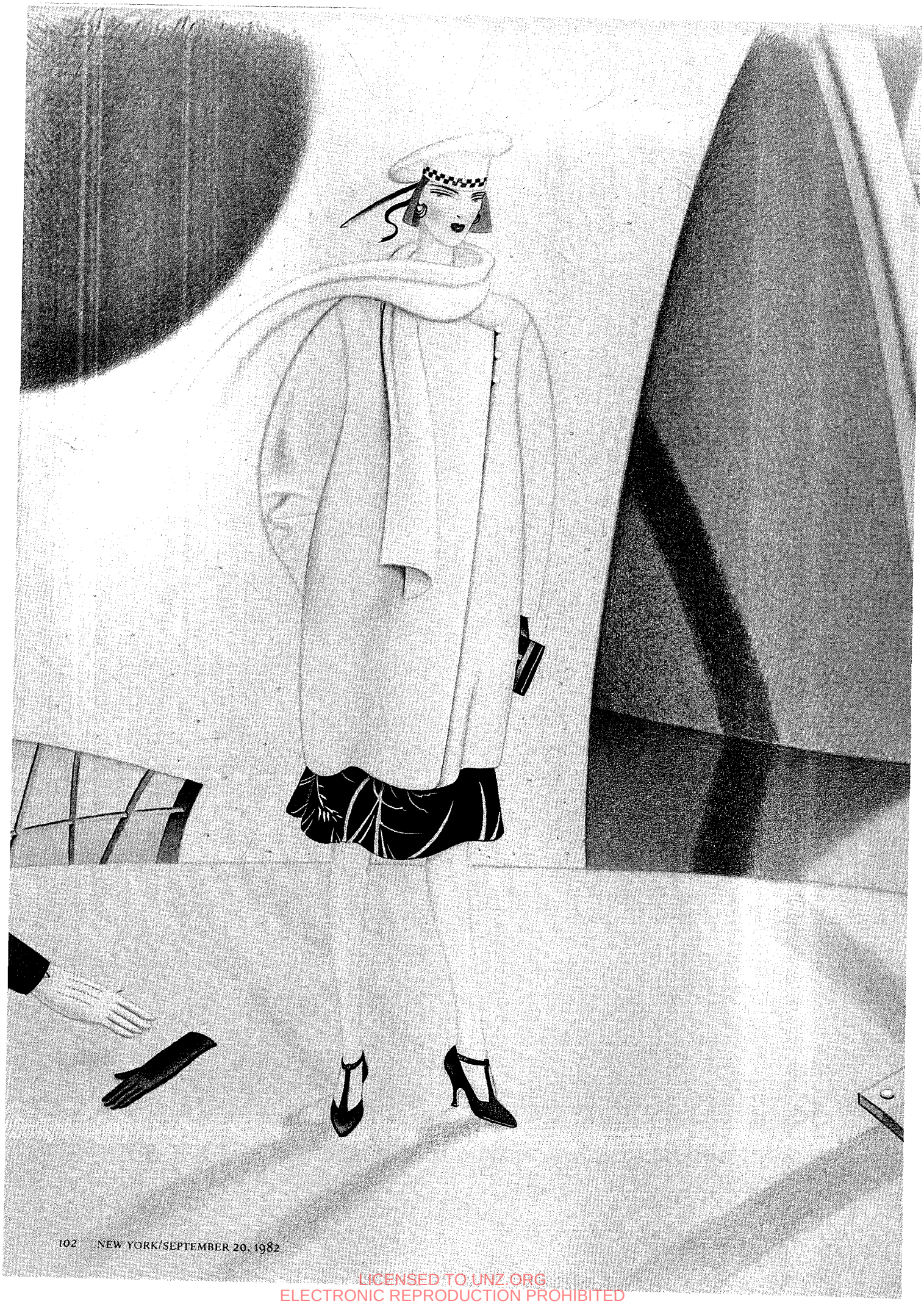

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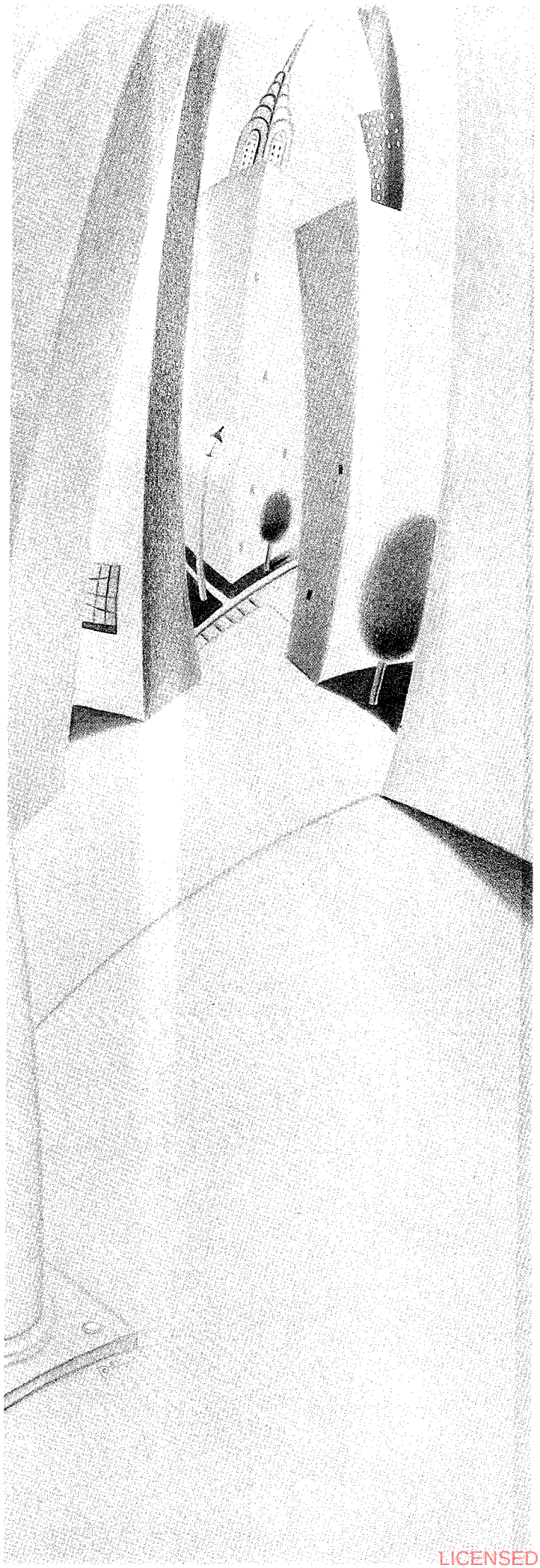

Fashion

SYLVIA HEISEL

At twenty, a Barnard dropout is well on her way to stardom by way of Bendel's.

Sylvia Heisel, twenty, always knew that designing clothes was what she wanted to do. She was so eager to get on with it that she dropped out of Barnard last year and supported herself by designing clothes for friends, making jewelry, and working one night a week at Bergdorf Goodman, in the display department. Then, last spring, she designed four coats and took them to Henri Bendel. The store bought them (and has since reordered) and the customers bought them. The talent and the timing were right, and Sylvia Heisel, who always knew where she was going, was on her way.

At fifteen pieces, her second collection is considerably more ambitious than that first one was. And while it has met with an enthusiastic reception in most quarters, Sylvia recalls with amusement one prominent buyer's reaction. In turning her down, he advised her to copy the established designers. But "I don't want to do a Calvin collar or an Armani sleeve," says Sylvia, who, in fact, makes a point of not knowing what the competition is up to. "I want my clothes to be individual, and the inspiration to come from myself."

While some stores may not be willing, or able, to risk change, in this economic environment, Sylvia is certain that American women are more than ready to abandon the safety and snob appeal of designer looks in favor of simpler clothes that allow them to express their own individuality—clothes like hers. "The women who wear my clothes," she says, "don't have to hide behind a label." This collection is strongly influenced by the twenties, Sylvia's favorite decade, when "women enjoyed fashion; it was fun."

Although feeling the pressure to expand that inevitably comes with success, she is determined to keep her business small and highly individual. Sylvia Heisel wants to be in total control.

ANNA WINTOUR

Wool-flannel coat, $600, and sleeveless silk dress, $500, at Henri Bendel; leather beret by Anno Domino, $60 at Macondo (150 Spring Street); clutch, $110 at La Bagagerie (727 Madison Avenue, near 64th); suede T-straps, $210 at Vittorio Ricci (645 Madison Avenue, near 60th).

ILLUSTRATED BY DAVE CALVER

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BOSHA JOHNSON

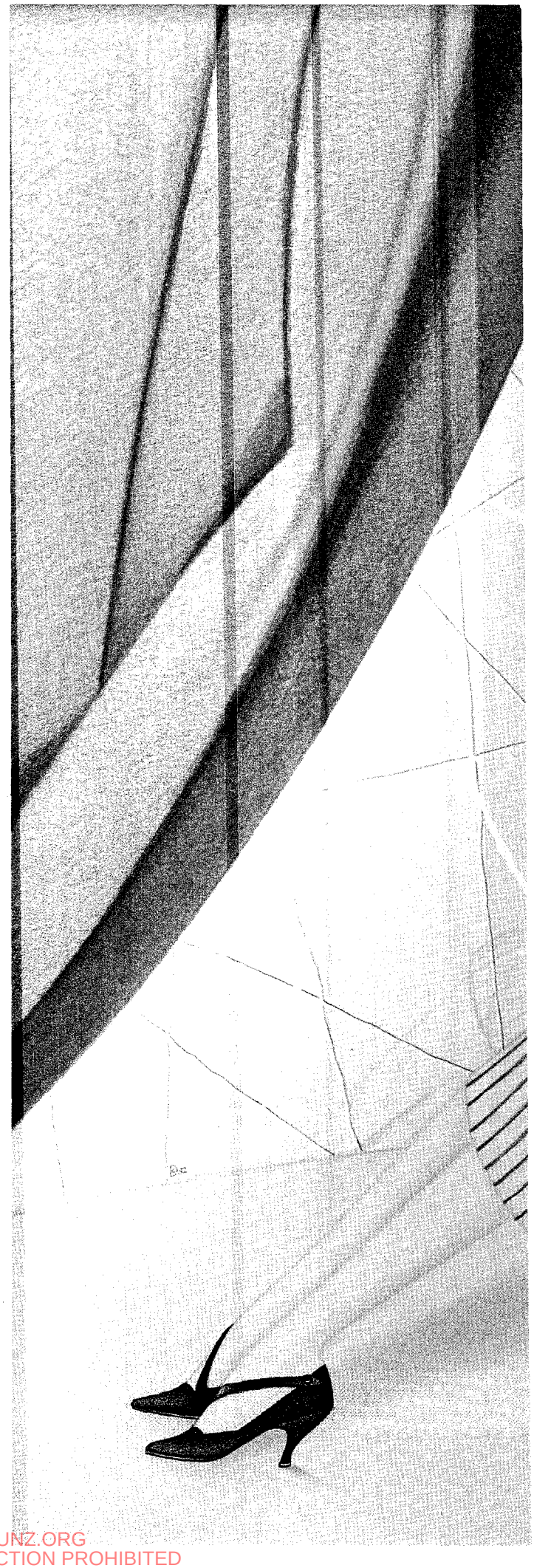
After Gatsby, Network, *and* The Rose, *a young designer starts playing the big town.*

Another rapidly rising star was helped on her way by an established one in a different field. Two years ago, Bosha Johnson, now 33, switched from film and theater costume design to fashions for consumers at the urging of Jacqueline Bisset. Bisset has stayed a client, as have Bette Midler, Diana Ross, and Faye Dunaway, but more important to Bosha now are the civilian customers for her dramatic but highly wearable clothes.

Bosha's talent was apparent early. On graduating from the Parsons School of Design, in 1970, she won half the school's design awards, and then went to Chester Weinberg. But Bosha didn't want to work on someone else's designs. She quickly got a job at Lady Madonna—so quickly that she didn't realize the firm produced only maternity clothes. Bosha decided, however, to regard this as a challenge, and met it: When she left, the house, which had been selling mostly her designs, had expanded from 3 stores to 36.

What Bosha left for was a chance to work for people who welcomed her theatrical style. As Theoni V. Aldredge's assistant, she helped design costumes for a number of films (*The Great Gatsby, The Rose, Network, Eyes of Laura Mars*) and Broadway and Off Broadway plays.

Bosha's first collection was all black. This, her third, nearly all hand-knits, mixes black with cream for a clean, striking look. She favors long, lean lines in silhouettes reminiscent of those of the twenties, and of one of her favorite designers—Coco Chanel. She is very aware of the influence of the theater and films on fashion—*Sophisticated Ladies* and *Brideshead Revisited,* she feels, were enjoyable, in large measure, because of the nostalgic appeal of the elegant clothes. Bosha's collection is a small one, as she wants to be able to control the quality of her product. Plans for shoe and hosiery designs mean that, in six months' time, she will also be able to control her customer's total look. A.W.



Hand-knitted cotton cardigan, about $275, and skirt, about $250, at Bendel's and Saks Fifth Avenue; crocheted cotton hat by Sofia and Anne, $70 at Betsey Bunky Nini (746 Madison Avenue, near 65th); lizard clutch, $180 at La Bagagerie; pumps, $210 at Vittorio Ricci.

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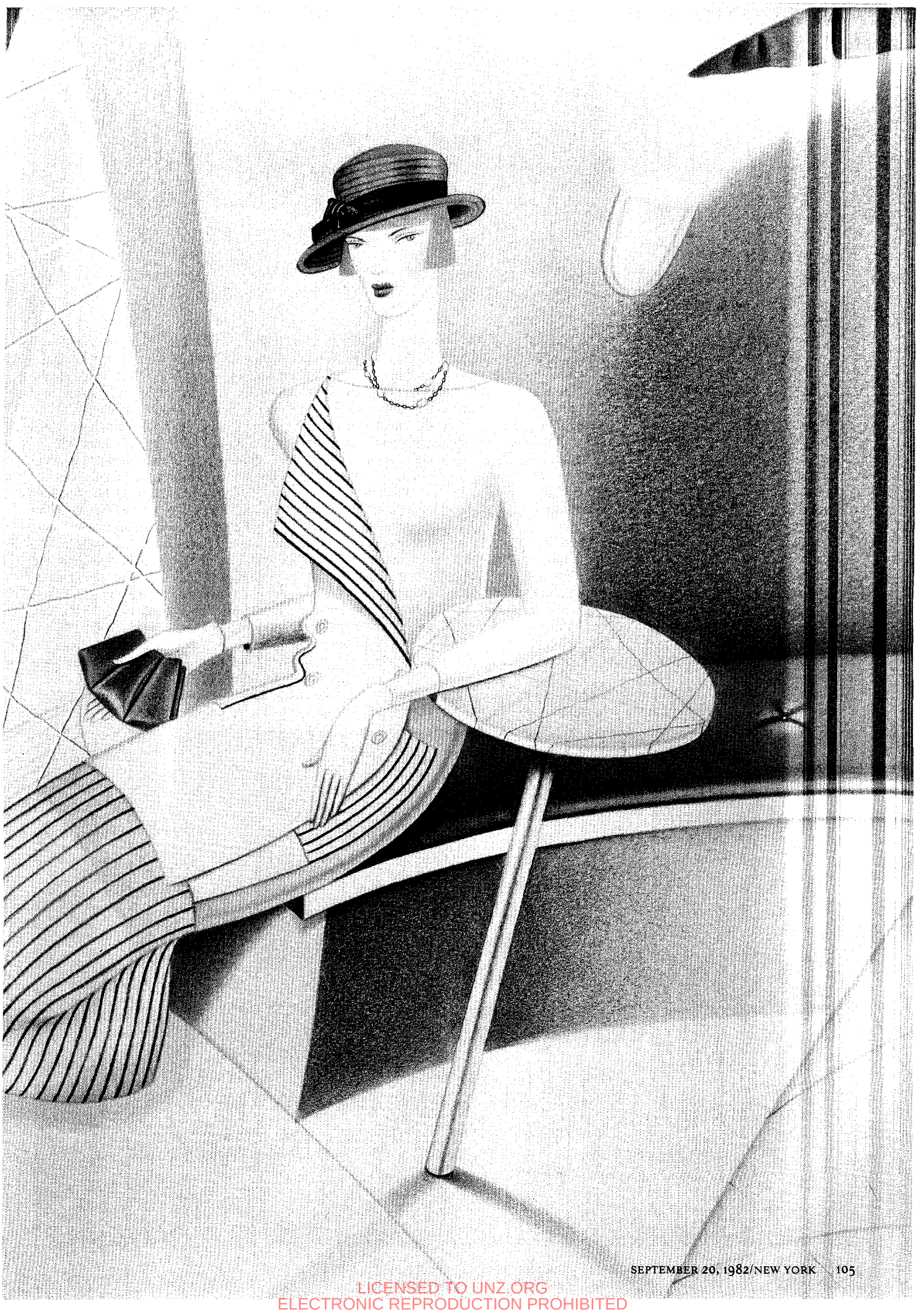

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Restaurants

THE WATER CLUB

The River Café is cloned on the Manhattan side, and other upcoming culinary adventures.

EAT AMERICAN THIS FALL: HANGTOWN fry, New Orleans muffuletta sandwiches, warm pecan pie, pizza Chicago-style, roast with mashed potatoes. Eat in a Spartan soup kitchen, a tubby barge, a super-swank nightclub, an art gallery, a funky pizza parlor, a beigely understated dining room that's aiming for tycoons. Most of the fresh autumn restaurants will serve up regional dishes, plainly or imaginatively cooked. Whether you're a native or a newcomer, try out the fall restaurant crop—but call first to make sure the projected opening dates have held firm.

For five years now we've stepped onto the East River (Brooklyn side) for dinner and the sunset, courtesy of Michael O'Keeffe, who moored his River Café in the shadow of the Brooklyn Bridge. This fall, we shall finally gather on the river (*Manhattan* side), for O'Keeffe has floated a new barge-restaurant at the foot of East 34th Street. Now Manhattanites will be able to sit in the open air—on the deck, topside—and watch the river traffic as the lights wink on along the 59th Street Bridge.

First we'll stroll along the two-block-long boardwalk that O'Keeffe has built and banked with geraniums. Then we'll enter the **Water Club** (696-5444) through the two-story-high glass lobby (it's on land), pass the tanks of live lobsters and the bushel baskets of clams and oysters, and go left, through the bar. Through a glass door, ducks, chickens, and squabs will be visible turning on a rotisserie in the kitchen. We'll walk to the boat across a ramp; the picture windows in the central restaurant look northward toward the bridge and half of Queens, and the décor's plainly nautical—tan-painted-steel walls, scrubbed-ash tables, and hand-pegged oak floors.

O'Keeffe has not decided on his chef, but he *has* decided on the menu: eel, lobster, bouillabaisse, fish dishes with an Oriental touch (from $15 for dinner entrées), and roast pork, steaks, chops, those roasted birds, and hearty mashed potatoes (prices not yet set). The deck (for drinks, clams and oysters, and dessert) is open now; O'Keeffe hopes to have the barge open for dinner every day starting September 28. Later, he'll add breakfast and lunch, and on Saturdays and Sundays, brunch. (An identical barge to the south opened for private parties September 9.) To reach the boats, go under the East River Drive at 23rd Street, turn left—but stay on the right-hand side—and follow the pier.

And there'll be more dining afloat. Tom Quinn, a New York-bred former taxi driver, knows the city as well as he

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knows the insides of his pockets, and he always wanted to open a restaurant here. So he saved and he planned, and in early November he will have his dream: the **Water's Edge,** a restaurant in a barge at the edge of Long Island City, close to the foot of the 59th Street Bridge, with a wonderful view of the United Nations and its surroundings.

The white steel barge, supported by pilings, has an open-air deck on the water and a glass-enclosed dining room that's rather fancy (white tablecloths, flowers, and several levels from which to gaze at the city). Chef Brendan Walsh trained at the Culinary Institute of America; his menu will be eclectic: seafood, fish, some Italian and French specialties, prime ribs and steaks, pastries made on the premises (dinner-entrée prices will go from $14 to $25).

Quinn's place will be open daily for lunch and dinner.

TRANSFORMATIONS

By late September, John B. Coleman, who has redone the Fairfax Hotel in Washington, D.C., will have transformed the Navarro, at 112 Central Park South, into the Ritz-Carlton (757-1900). Sister Parish has turned the rooms into eighteenth-century-style English suites, with four-poster beds, watercolors of hunters, and so forth. She has also designed the restaurant, the **Jockey Club**—a masculine, clublike room with wood-burning fireplaces, eighteenth-century pine paneling from England, and chairs styled after those in Annabel's, the supper club–disco in London.

William Hauber, who was executive chef at the Grand Hyatt, is Guérard-trained, but he gives our nation priority: He will use only American ingredients (chanterelles from Wisconsin, for instance). He hasn't established the menu yet, but it will be light. Wear tweed or a polo shirt at lunch or brunch (jacket and tie at dinner), and have a sherry or a late-late supper in the Bar Room, with its huge fireplace, 40-foot-long bar, and paneling. Or sit in the deep red leather chairs or on the plush banquettes in front of the fireplace and you'll be served by waiters in white starched jackets.

The Jockey Club will be open Monday through Friday for breakfast, lunch, and dinner, and Saturdays and Sundays for breakfast, brunch, and dinner.

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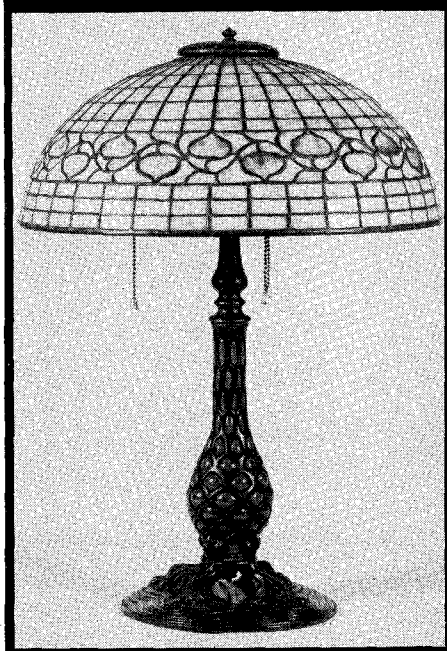

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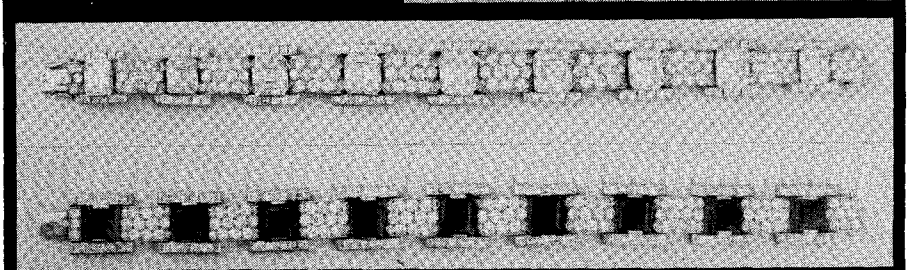

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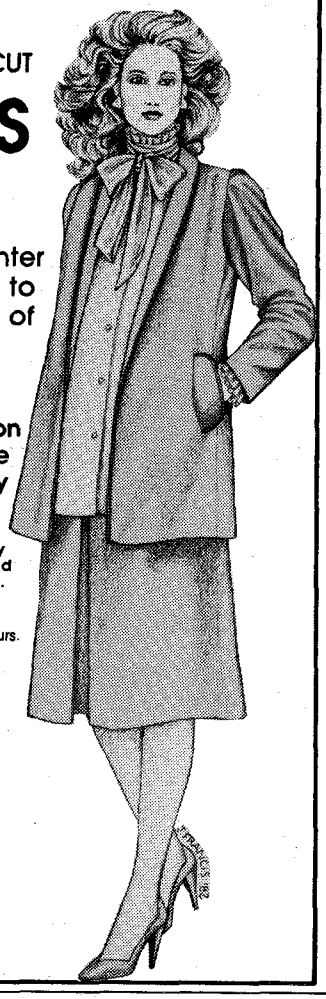

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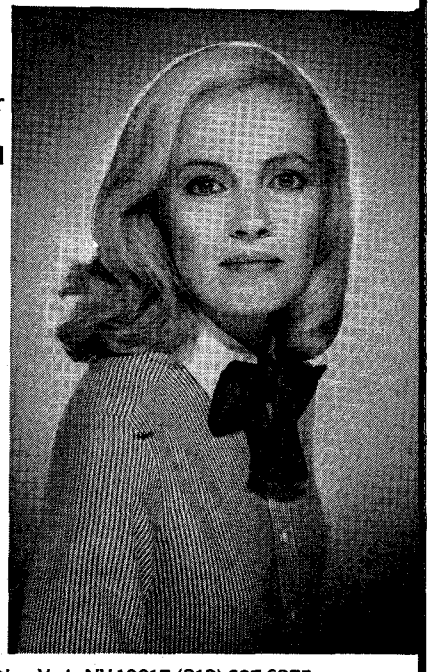

and watched the skaters showing off at the Rockefeller Center rink. After 50 years of this, it was time for a change, so Restaurant Associates has ordered Philip George, who did the Rainbow Grill and the World Trade Center's Market Bar and Dining Rooms, to redesign the Promenade Café's English Grill (to the north) and French Grill (to the south). Sometime after Thanksgiving you will be able to breeze into the north side of the new **Festival Café** (757-5730) for inexpensive fare like hamburgers, red-leaf salads with pecan dressing, hangtown fry (an egg-and-oyster dish), New Orleans muffuletta sandwiches, and warm pecan pie (dinner entrées from $8.95 up). You'll see the ice gliders through a new glass wall that will vanish in summer to allow alfresco dining. This side will have a bar of Rioja marble and a "candy store" island with sparkling brass fixtures (that's for desserts and ice cream, $2 to $4.50). It is hoped that the south-side restaurant, more subdued (beige walls and blond-wood moldings and tables) will lure the Rockefeller Center power brokers. They'll be served fish and Colorado prime beef, all broiled on hardwood charcoal, and daily specials (dinner entrées, $8.95 to $16.95). The two dining rooms will share a kitchen overseen by Swiss-trained chef Mario Di Pietro (a chef for Restaurant Associates since 1969). Both rooms will be open daily for breakfast, lunch, and dinner.

For generations the Barbizon Hotel (140 East 63rd Street, 838-5700) has stood guard over gently bred young women as they edged tentatively into big-city living. But that reassuring bastion has gone through some changes, not the least of which is that men are now welcome as guests. And more changes: There will be three new restaurants in the hotel. This is not *autumn* intelligence—the restaurants won't open until sometime this winter. But they sound interesting enough to merit this look ahead.

Judith Stockman, who designed Café des Artistes and the new Lüchow's, is doing the **Café Barbizon** and the hotel's seafood house, **La Marée** ("The Tide"). For fast service and light, inexpensive meals, guests will be able to step into the café, with its double-vaulted ceiling, its huge windows looking out onto Lexington Avenue, its stand-up bars and tables for two.

La Marée, upstairs, will be richly decorated (pink marble-trimmed columns, onyx-lined balconies, trompe l'oeil ceiling); co-directors Rozanne Gold and Richard Burns (formerly executive chef at Hoexter's Market and Vanessa) will

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Joan Hamburg "Your Money Saver" June 4, 1980

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New York Daily News, March 10, 1980

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Frommer's "New York on $25 a Day", 1982,83

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serve food that's partly haute cuisine, partly health food, for those following the regimen of the Barbizon's new spa (dinner entrées, $7 to $25).

The Barbizon's third new eating place is designer-illustrator Milton Glaser's fantasy come true: **Monet's Dining Room,** an evocation of the celebrated painter's own place in Giverny, France. It'll be set in a townhouse next door to the hotel proper: a yellow dining room, with schematic drawings of Monet's Japanese prints at Giverny, and a blue dining room, with a 25-foot stylized mural of Monet's water lilies. Under directors Gold and Burns, the kitchen is supposed to turn out a refined version of cuisine bourgeoise: pot-au-feu, marmite dieppoise (fish stew with cream and mussels), and beignets de pommes (apples soaked in brandy, then dipped in batter and deep-fried). (Dinner entrées will start at $14.) The room is expected to be open daily for dinner. But not for many months.

NIGHTCLUBS

John Addison has gone to extremes with his nightclub-cabaret-restaurant, the **Palace**, which has taken over the landmark building that once housed Lüchow's (110 East 14th Street, 473-4100). Since he was not allowed to change anything structural, Addison has tarted up the interior with gold-fringed pink curtains, plush green velvet love seats, bizarre feathered busts of male and female fallen angels, and, in the atrium under the newly cleaned etched-glass skylight, golden Apollos and Helens.

If I didn't know better, I'd swear this was a turn-of-the-century *"maison de rendez-vous."* Well, so he's carried decorative art a bit far (with the help of designer Larry Barcher). It's all right—it works.

In late September, this fantasy will open daily for lunch, cocktails, dinner, and disco-ing (the last from eight until the final guest leaves; there's a $15 disco entrance fee if you don't have dinner). And what will the expected "adventurous international lunchtime crowd" eat? Robert Sckalor (a former chef at Windows on the World) will give them American nouvelle cuisine—Union Market vegetable salad, grilled fillet of bass with walnuts and chèvre, American caviar. But he's paying homage to the ghosts in the kitchen by keeping some of Lüchow's German dishes: paprika-cream schnitzel and sugar-glazed apple pancakes. (Dinner entrées from $7.25 to $16.) The question is: Will an executive

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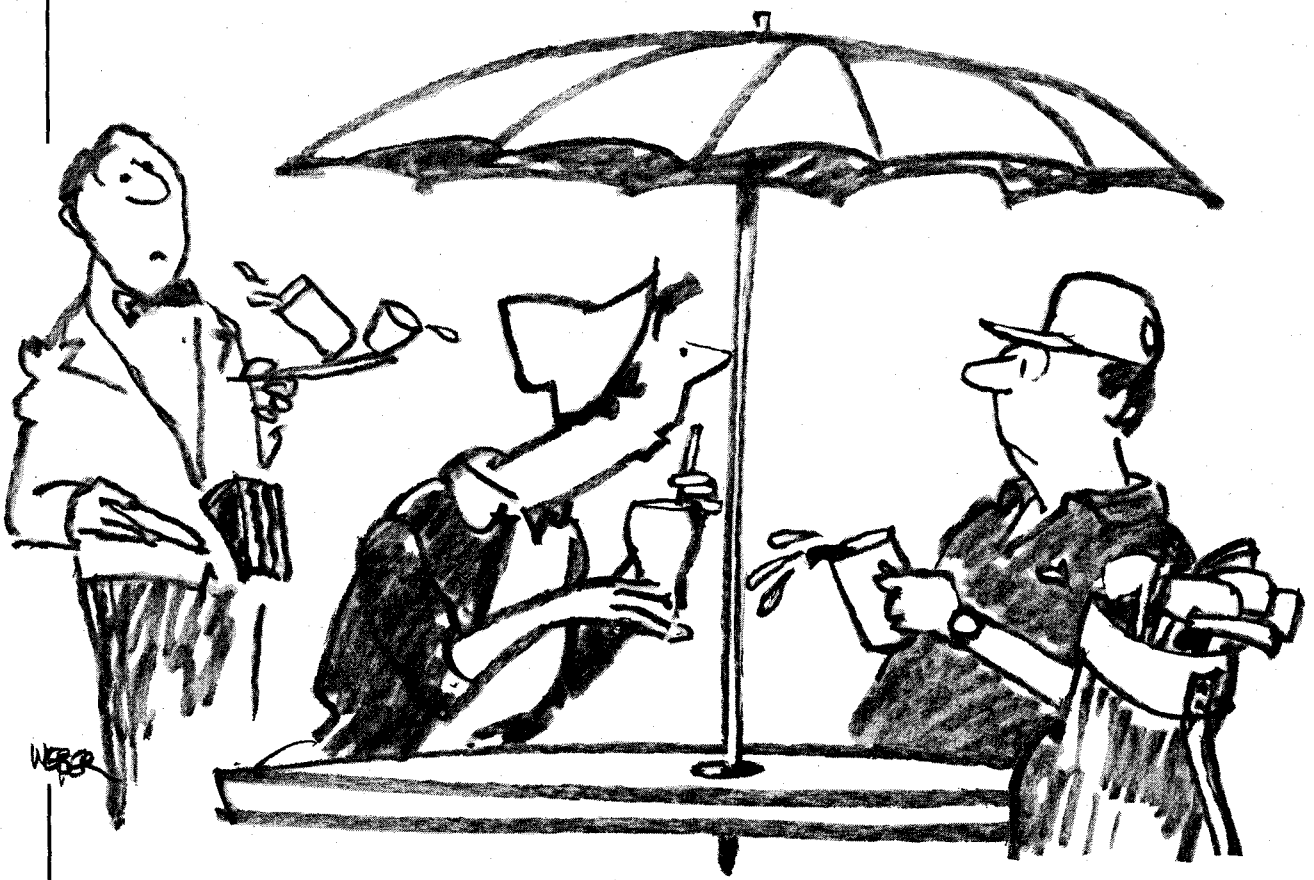

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venture to share his meal with a potential client in a sexy, extravagant, wild discotheque? My husband says *he* will.

If you like what's happening onstage at **Dionysos II,** toss your plate onto the dance floor and smash it. That's how you're supposed to cheer here, and, if your aim's true, what could be more exuberant, more naïvely satisfying?

This Dionysos, at 208 West 70th Street (496-6400), is a revival of the East Side supper club, but, says co-owner Paul Sapounakis, "much more elaborate." At the two nightly shows there will be the expected belly dancing and bouzoukis, plus six feather-boa'd hoofers doing "Greekified chorus routines." And the staff will lead the customers in folk dancing.

The food? Hors d'oeuvre only ($4 to $8; there's a $20-per-person minimum if you eat, or a $10 cover charge if you come just for drinks and the show). It'll be finger food; tapénade scooped up with endive, tarámasalata dipped up with broccoli florets, skewered things (filet mignon, souvlakia, swordfish, suckling pig, chicken, lamb). The food consultant is Frank Valenza, creator of *the* Palace, the one on East 59th Street (in its splashy time an ultimate in excellence and outrageous priciness, now serving as Michel Fitoussi's Palace, where dinner this fall is a somewhat controlled $100 prix fixe, including drinks, tax, and tip, if you call ahead and specify the "$100 deal"). "I'm updating Greek cuisine to fit a more modern taste," Valenza says. "It'll be Mama's cooking, but elevated—everything lighter, and less oil in some of the dishes. And good meat—*not,* like Mama's, served well done." Starting September 9, the club will be open Monday through Saturday from 7 P.M. to 4 A.M. And you *will* have to pay for the broken plates—$1 each.

ATMOSPHERICS

White walls, track lighting, a high ceiling, paintings . . . the space opening in mid-September at 1063 First Avenue, at 58th Street (759-4200), is a gallery all right. So why mention it here? Because it is also a new restaurant that promises to be exciting.

Here's the story: Mitchell Miller, a bookbinder for over 40 years, met many artists in the course of his work. His son Eric graduated from the Culinary Institute of America, at Hyde Park. Father bought a loft, son organized a restaurant. Father deals with paintings, son

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cooks food. Diners will be able to choose among dishes such as breast of duckling with black-currant sauce, grilled swordfish with green peppercorns, and rack of lamb. (Dinner entrées will go from $8.50 to $16.) Art lovers will be presented with shows changing every couple of months. The **Gallery** will be open daily for dinner, and Sundays for brunch also.

"Hold on to your money," say all the granddads who have been through the Depression. "Times are going to be tough." In that spirit (he says), Tony Goldman, owner of the Greene Street Cafe, is opening the **Soup Kitchen** next door, at 103 Greene Street (925-2415), on October 1. This cavernous room will be as straightforward as its name. The style is Depression-modern—real industrial design, not played-out high tech: pressed-tin ceiling, black and white columns, walls of exposed brick, old sweatshop sewing-machine tables (with the iron machines folded away underneath), metal chairs, asphalt floors, green sawdust, a 100-foot circular bar.

Self-service is the rule here, just as it was in those soup kitchens that Grandpa talks about. Come in jeans, or dressed up, every day from noon to 2 A.M. and eat light at the clam-and-oyster bar (75 to 90 cents) or at the salad tables, where you'll get ziti, shell, or tortellini salads (under $5) and vegetable salads (zucchini, tomato, or string-bean, under $5). Or move on to the soup counter and have a country-vegetable, lentil, or beef-barley soup (under $3). The pastries (under $3) will be made on the premises.

Take the former operator of the Belmore Cafeteria, a.k.a. Taxi Heaven (Myron Siegel), and a children's clothing manufacturer (Danny Bloom) and a well-known restaurant consultant (Barbara Kafka), let them put their ideas together, and you've got **Pizzapiazza** (785 Broadway, at 10th Street), opening in early December. It looks funky outside, with its Mediterranean-style arch and artist Jordan Steckel's wood-and-steel trees. The interior, architect Charles Boxenbaum says, will be tiled in granite and wood.

The menu? Deep-dish Chicago pizza filled with everything from asparagus to chèvre, from Italian piquancy to Szechwan fire. A half-dozen versions will be offered each day (open daily from 11 A.M. to 2 A.M.). Prices? As low as $3 for a six-inch ricotta-filled pizza to $16 for a twelve-incher filled with smoked salmon. There will be several soups ($2 to $3.50), entrées ($6.25 to $8), and drinks too. Chinese pizza—food for thought! COLETTE ROSSANT

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Shops

TRUMP TOWER

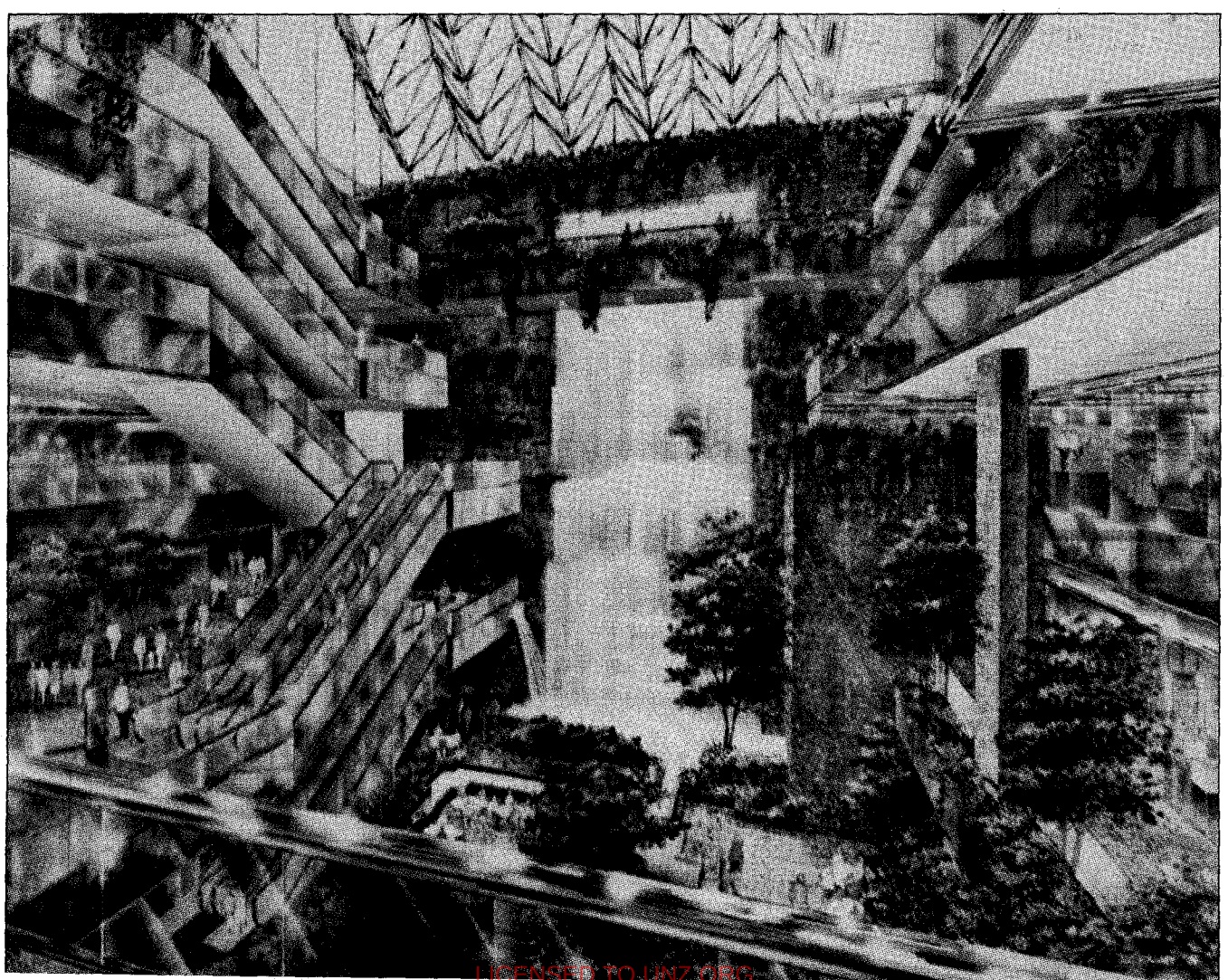
The six-story atrium in the new midtown skyscraper boasts a glittery array of merchants with cachet.

IT'S HARD TO LIVE IN MANHATTAN AND NOT eagerly await the completion of Trump Tower, at the corner of Fifth Avenue and 56th Street. After all, this is one of the nascent midtown skyscrapers whose rerouted walkways and traffic-snarling cranes have been giving *everyone* birth pains.

Perhaps no one is more eager, however, than Donald J. Trump, the supremely confident, 36-year-old developer who has pursued his controversial project in the face of public protest—first over the building's scale, so unlike that of the cozier limestone buildings on upper Fifth Avenue, and then over the last-minute destruction of Bonwit Teller's Art Deco sculptures. And his eagerness can be persuasive. Stand with him inside the main lobby of his tower and the concrete flooring takes on the marble sheen he promises, trees spring up inside the six-story atrium, and you can practically hear the water cascading down the wall and into the concrete "streambed" below.

When it opens this winter, Trump Tower will be either a triumph—a glittering shopping complex where the cachet of the clientele rivals that of the fancy shops—or a lonely failure, where debuting European boutiques tucked away in fifth-floor salons languish for lack of trade from street-window browsers.

The undertaking is audacious, as brash and ambitious as the Queens-nurtured Donald Trump himself. Consider the concept: The midtown spire that shouldered out the old Bonwit Teller and that hovers over Tiffany was designed to house the sleekest offices, the costliest cooperative apartments, the most expensive fashion and gift shops. Then consider the economy, which in the third quarter was beginning to expose even seemingly recession-proof enterprises to the realities of hard times. Still, any store that's newer,



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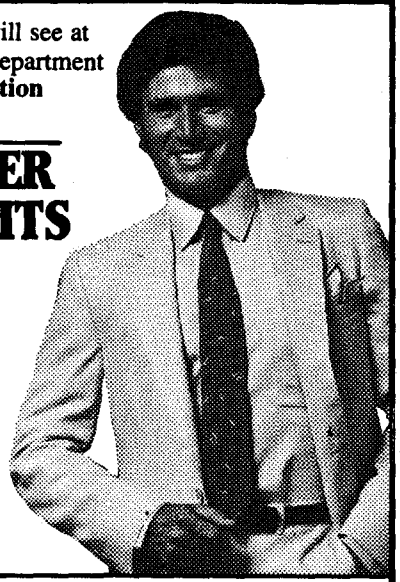

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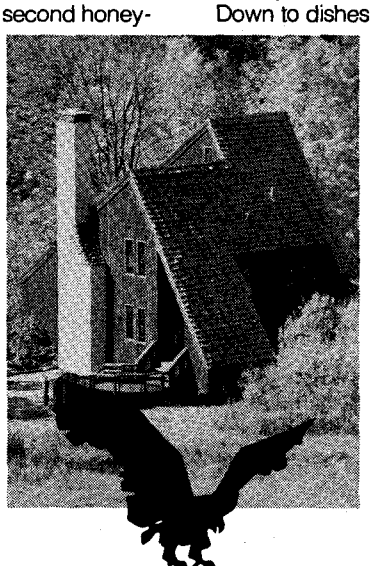

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shinier, costlier has a chance to become *the* place to browse through, to buy at, to say one has been to. And that's what Trump Tower is selling.

The array of shops that will have space in the building's six public floors reflects Donald Trump's attempt to fill his complex with the finest shops and designers in the world. To lure them, Trump has reportedly offered some of the most desirable shops advantageous rents and will watch as some shops compete against *themselves*. The renowned jewelry firm **Harry Winston**, which will have a *petit salon* on the second floor of Trump Tower, will not abandon its limestone mansion on the other side of Fifth Avenue. The firm will use the Trump space for pieces starting at the price of a subcompact car. French-based shoe manufacturer **Charles Jourdan**, which will occupy a three-story space in Trump, with a Fifth Avenue entrance, will maintain its shop on upper Madison Avenue. **Chocolaterie Corné Toison d'Or**, an importer of Belgian chocolates that's a relative newcomer to the city, will put a store into the Trump atrium that's even bigger than its Madison Avenue shop. And Italian movie producer Dino De Laurentiis, who is venturing into the food world in a big way, hopes to open an espresso bar and a Fauchon-type fancy-food shop–restaurant here in addition to the specialty food shop–wine bar he plans for the Endicott Apartments, on Columbus Avenue.

Some of the enterprises are virtually unknown to New Yorkers. Not many consumers here have heard of **Loewe** (pronounced Loo-*ev*-ay), the Madrid-based leather-goods purveyor, despite its 18 stores in Europe and 30 boutiques in the Orient. Loewe's four-story shop will begin on the 56th Street ground level, with several showcase windows where the butter-soft-leather fashions, suede luggage, and "couture daywear" can be exhibited before the crowds that parade up and down the "good" side of the avenue.

Another New York newcomer will be **Lina Lee**, of Rodeo Drive, in Beverly Hills, whose name is known to the average local upscale shopper only through glitzy advertisements in *W* and *Town & Country*. Joan Siegel, in charge of choosing retail stores for Trump Tower, reports that Lina Lee's strength is in accessorizing and pulling together total outfits for women. The California retailer will maintain both a clothing and an accessory shop on the third floor.

Ludwig Beck, from Munich, has taken much of the fifth floor for its one-of-a-kind handcrafted *objets*, everything from $2,000 Italian dolls to Royal Bavarian Nymphenberg china. It shares

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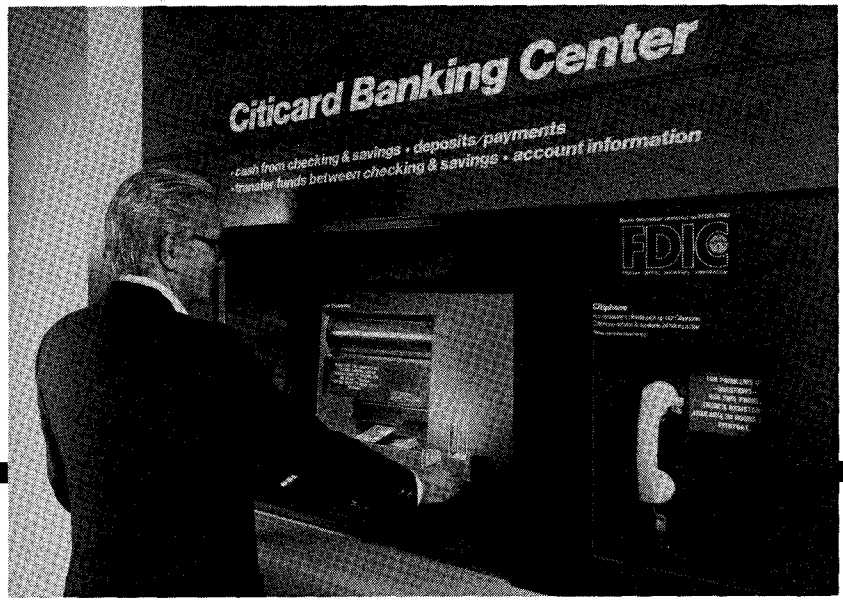

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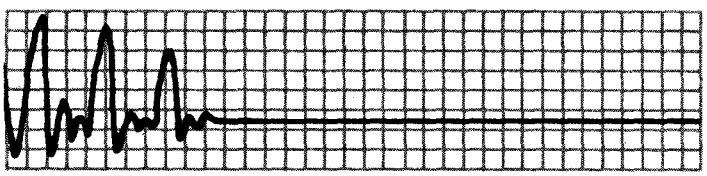

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the floor with the Italian stationer **Pineider**, a chocolate patisserie, and **Fila** sportswear. The second floor is Trump's "collectibles" floor. That's where Harry Winston is joined by London's **Asprey & Company**, the 200-year-old London purveyor of luxury gifts, and a **Boehm Porcelain** shop. The third and fourth floors are all fashion, with some European designers competing with their department-store outlets by opening their own shops.

The three ground-level stores—Charles Jourdan, Loewe, and the Italian jeweler **Buccellati**, which is moving from its Fifth Avenue location one block south—will open in mid-November, while the rest of the tower, including the atrium shops, will open its doors February 14.

HERALD SQUARE

Farther downtown, in the less-than-chic-but-always-bustling 34th Street area, one department store, **Macy's**, is rapidly turning itself into a shopping center all by itself. First, the creation of the Cellar nearly six years ago divided the lower level into a street of shops. Then, in the last couple of years, the store opened Laura Ashley and New Country Gear boutiques. This fall and winter promise even more diversification.

"You have to understand," says one retail consultant, "Macy's has a problem no other store has: It has an incredible amount of floor space to fill." And fill it Macy's will, beginning with a balcony shop, now under construction, that will mark the **Metropolitan Museum of Art**'s first retail venture outside the museum walls. Beginning at the end of October, the museum's cards and prints, as well as an extensive array of exclusive gift items, will be sold at this location.

A **Louis Vuitton** department will open inside Macy's about October 1, and there are plans for a new **Southflower Market** in the Cellar. Computers are exploding at Macy's (as everywhere else), and this fall will see two new home-computer departments opened in the Herald Square store—computers under $2,000 this month, more elaborate models in November.

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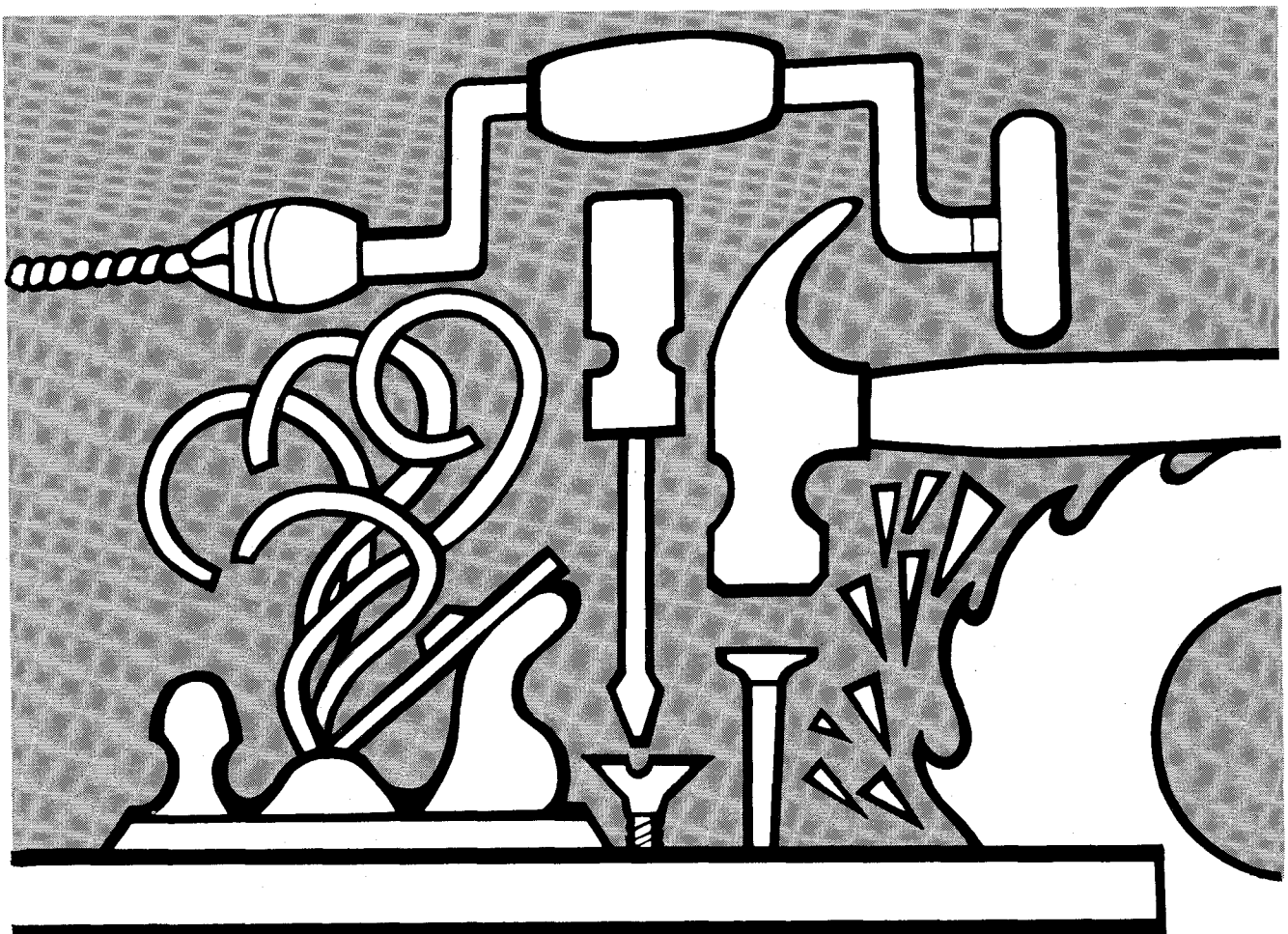

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It's the Third National Conference for Women in the Fashion and Beauty Business sponsored by American Woman's Economic Development Corp. (AWED)

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hattan Ad Hoc Housewares, which made its name on Lexington Avenue as a resource for high-tech household products, is branching out into **Ad Hoc Softwares,** providing SoHo with the first shop in the area selling items for the bath and boudoir. Will the style of the offerings be as no-nonsense as the uptown shop's? Well, says co-owner Julia McFarlane, "we have yet to find a flower we like, and most ruffles are badly made—rough and scratchy. But we've seen lots of wonderful lace." Ad Hoc Softwares will feature cotton, linen, and cotton-linen-blend goods, and will open at 410 West Broadway in late October.

Another newcomer to SoHo is more in keeping with the fashion offerings for which the area has become known. **Factotum,** at 68–70 Thompson, which will open in late September, will carry the funky fashions of London designer Vivienne Westwood. "These clothes are for the risk taker," says manager Leigh Blake. "Unusual shapes: layered cones, togas, some trousers worked to make sure they look as if they're falling down, T-shirts with off-center necks—they'll get stares. We have boots, shoes, raw-wool pants and skirts—and everything's sort of muddy-colored for fall."

COLUMBUS AVENUE

While most of the shops on Columbus Avenue center on food—the buying, eating, and gift-giving thereof—at least one new clothing store has just opened in time for fall (in addition, of course, to yet another branch of the incredibly successful Charivari). The fact is, the clothing styles at **Vermont Classics,** at 284 Columbus Avenue, between 73rd and 74th Streets, are hardly new—but that's the point. Owners Paula Neustat and Sheila Silverman have gathered up classic clothing handmade by people who live in villages and on farms throughout New England. There are hand-knitted sweaters, quilted pillows and bed coverings. And there are raw-silk dresses made in small workshops, as well as factory-made classic New England clothing.

UPPER EAST SIDE

The casual clothing at **bip** has an international flair for an international clientele. The home in America of

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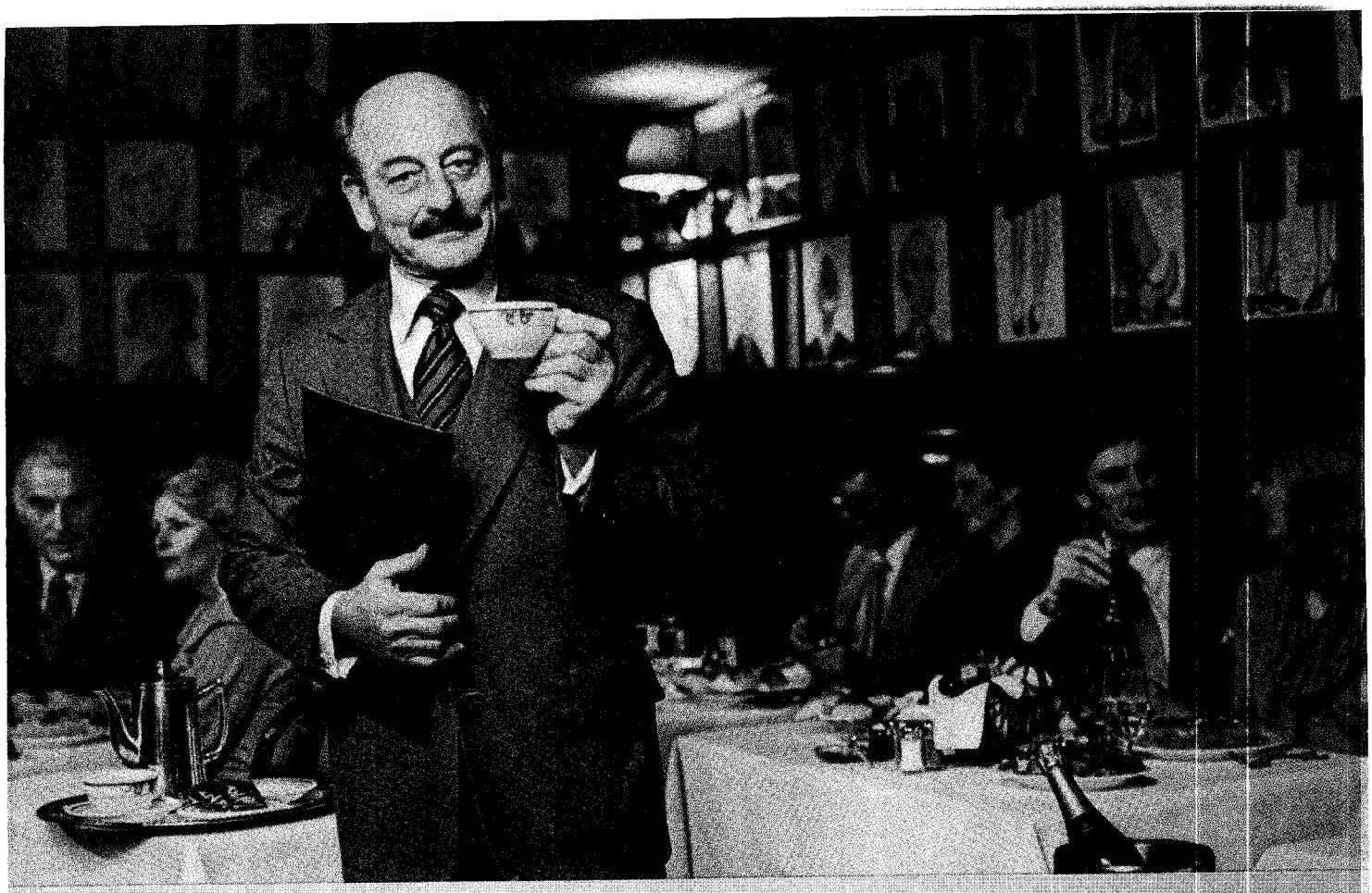

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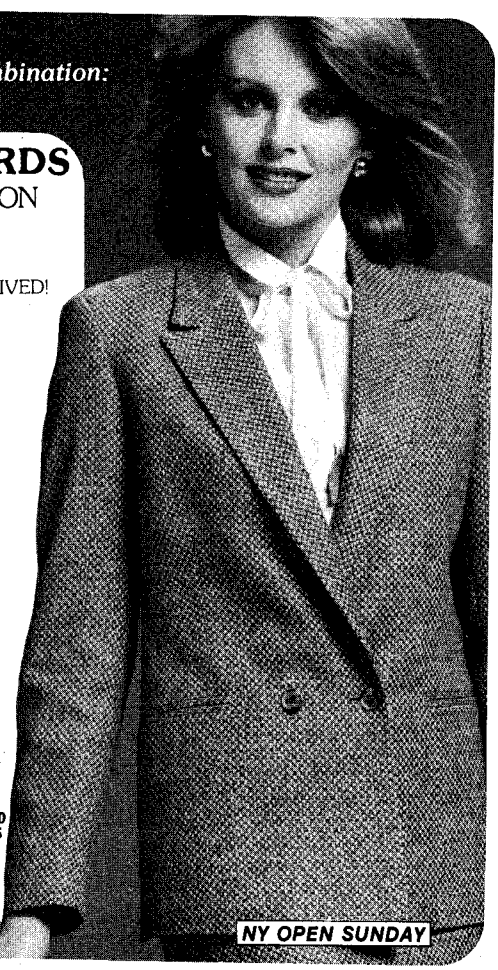

NY OPEN SUNDAY

the French activewear made by New Man, **bip** added to its Madison Avenue presence in late August with a shop at 234 East 60th Street. The light wood and the faded-jeans blue of the interior are similar to what you'll find in the Madison Avenue shop, and so is the clothing: There is a full range of shirts, pants, sweaters, and jackets for men, women, and children, and many of the styles are available for all members of the family. New Man continues to produce the classic-cut blue denims that have made its fortune—but the line adds fashion cuts, fabrics, and colors each year, designed in a uniquely New Man way, with cotton and wool plaids, lush corduroys, and supple knits.

Nearby, at 30 East 67th Street, the confectioner **Plumbridge** celebrated its 1983 centennial a few months early by opening a new shop. The company will keep on purveying its sophisticated collection of spiced pecans and hand-rolled dessert fruits encrusted with sugar, and will, as usual, package these confections in toys and antique jars and ceramics. To celebrate the centennial, Gregory Petrillo (whose family has run Plumbridge since his grandmother's day) is reintroducing a favorite from the forties—pecan "sandwiches" filled with Plumbridge's butter-and-cream caramel.

On Third Avenue at 67th Street, **Janovic/Plaza** is well into its inaugural season as the first post-modern paint store. This delicious bonbon of a shop, designed by the architectural firm Voorsanger & Mills, offers comfortable counters that look from a distance like stylized Greek temples; at these counters, shoppers pore through wallpaper books. There are entire walls of in-stock wallpapers and cotton chintzes and duck that can be turned into folding shades, balloon curtains, pinch-pleat draperies—even pillows with Turkish corners. "Whatever the customer wants us to make, we'll do," says Evan Janovic. Stroll through the store; as you pass mauve walls, under lilac soffits, beyond turquoise columns, the floor-tile department and the paint corner give way to the bath shop. Here, brown soaps reside with brown towels and brown wicker *étagères* and brown shower curtains. Ditto for lavender, blue, green, peach, white, yellow, etc. "The basic message a customer will get from our store," says Janovic, "is that color, real color, is okay—that it works, by itself or with other colors." That is certainly an appropriate message from a store that sells thousands of colors of paint.

NANCY MC KEON

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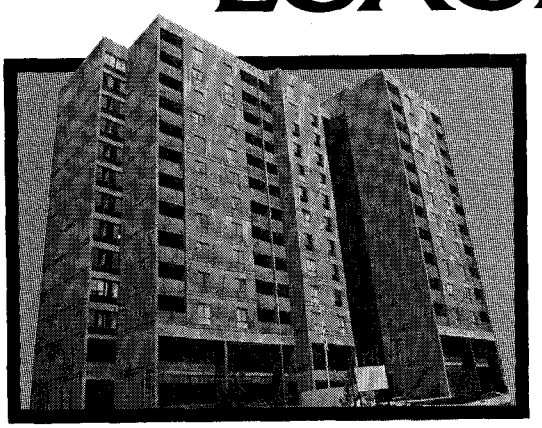
LE PAVILLON VIOLATES PERHAPS THE MOST SACRED TENET OF THE WORLD CLASS LUXURY HOTEL.



The violation is the simple act of opening our doors.

The sacred tenet is that a true world class hotel must be located a continent away, clustered with other grand hotels in places like London and Paris, or else be denied sanctification.

Our heresy, and we're quite comfortable with it, is that we are opening such a hotel within easy reach of those best able to appreciate it . . . in Fairfield County, Connecticut.

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Located amidst the Fortune 500 corporate headquarters that surround Stamford, Le Pavillon is designed to serve both a community and a belief. The belief that those who've cultivated certain standards should not be called upon to relax them by their hotel.

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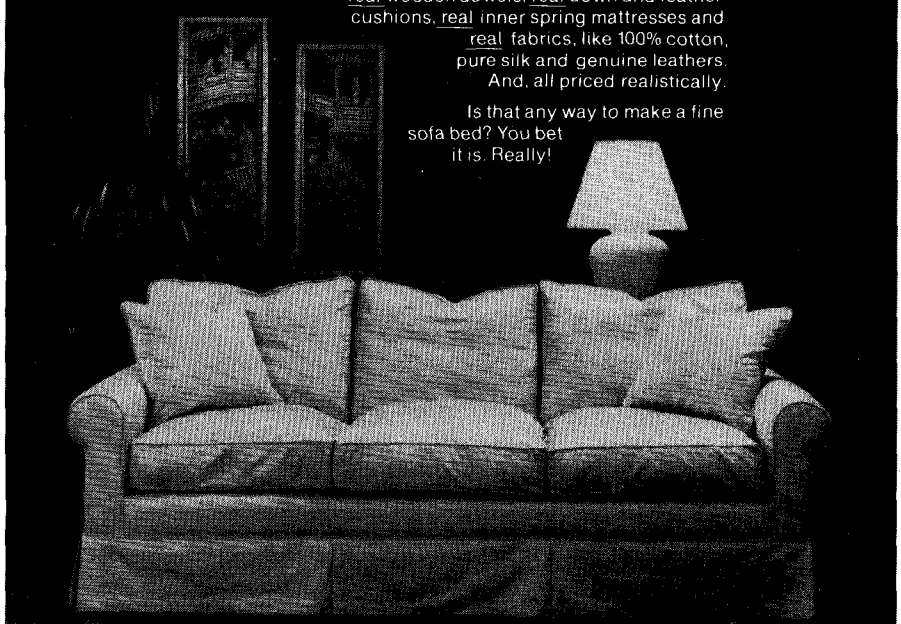

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SALES & BARGAINS

BY LEONORE FLEISCHER

Small Leathers

LEDERER IS HOLDING ITS ANNUAL SALE of small leather goods for men and women, with reductions of 20–40 percent. Bit wallets for women in a number of colors, were $29.95, now $19.95; an assortment of hip and breast wallets for men, in cordovan or black calf, were $40–$70, now $29.95; credit-card cases in burgundy, cordovan, or black calf, were $40–$59.50, now $29.95–$39.95; French purses from Italy in box calf, burgundy, brown Safiano, or black calf, were $65, now $49.95; burgundy calf accessories from Italy, were $50–$80, now $29.95–$39.95; two-color reversible calf belts for women, were $39.50, now $29.95; reversible calf belts for men, now $39.95; leather-backed photo frames for 5-by-7-in. photos, trimmed in burgundy calf or pigskin, were $89.50, now $59.95; and more. American Express, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Lederer, 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6 p.m.; through 9/30.*

Two Designers

TWO YOUNG DESIGNERS WHOSE WORK has been featured in *W.W.D.* and high-priced boutiques have joined together to offer their samples at wholesale prices and below. Roedeanne Landeaux does sexy clothes in sizes 6–10. Her samples include a group of bras in silks and brocades with matching G-string or bikini bottoms, $25 for a set; all-silk long slips, teddies, tap pants, and camisoles, $60, $40, $38, and $27, respectively; a group of romantic low-cut blouses, retail $160–$180, here $35–$90; rayon-tissue-faille separates, including tiered skirts, jumpsuits, and flounced dresses, here $40–$80; glazed-cotton-chintz sundresses, retail $130, here $60; cotton pants with shirred hips, retail $140–$180, here $90; also, one-of-a-kind dresses, jackets, raincoats, and more. Carol Lipton's soft-leather bags include some in odd geometric shapes: little rectangular bags on neck or shoulder cords, $9.50; multicolored triangle slings, $115; drawstring pouches, $63–$83, depending on size and complexity; big slouchy triangles, $73–$95; fur-and-leather earmuffs, $13–$25; small triangular bags, $49; and more. Both designers will accept custom

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

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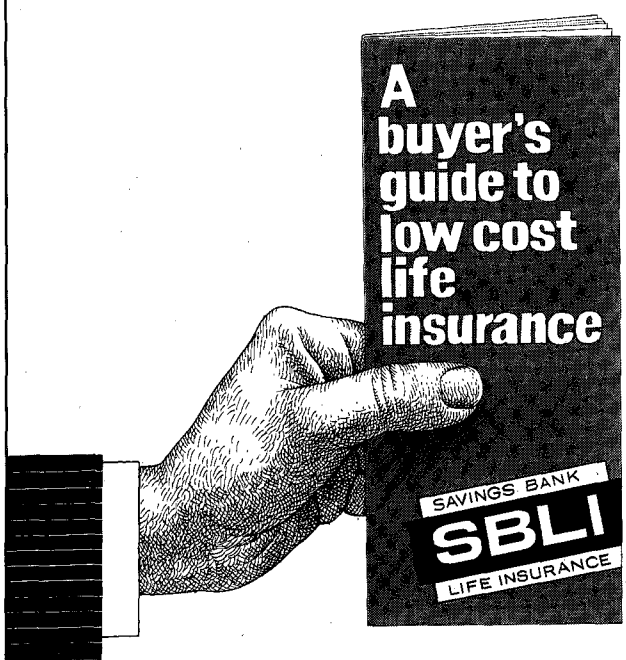

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The problem is how do you go about comparing prices for life insurance?

Help is at hand. The life insurance industry has developed a simple way to compare policy costs. It's all explained right up front in our free booklet "A Buyer's Guide to Low Cost Life Insurance." You can pick up a copy at one of the more than 900 savings bank offices throughout New York State.

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When you purchase your SBLI at a nearby savings bank office, you deal with friendly, knowledgeable people who have passed the state-sponsored examination for life insurance sales. You can also buy SBLI by mail, if you prefer.

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If you're age 15 days to 70 years, and if you live or work in New York State, you are eligible to purchase SBLI. You can choose from a wide variety of SBLI plans to meet your budget and your present and future needs. For instance, if you're a 30-year-old man you can buy a $30,000 SBLI policy for $81.30 a year (see table).

Annual Premiums for New Issues SBLI $30,000 5-Year Renewable and Convertible Term*

Age	Male	Female
20	$ 69.00	$ 65.40
25	73.50	70.50
30	81.30	75.90
35	99.30	86.40
40	140.40	112.50
45	208.20	163.80

*Renewable every 5 years at an increased rate to age 65 (when it stops). Dividends are payable annually, as earned, starting the first year, reducing your cost still further. Policy No. T-8

And on permanent plans, you can add a children's rider that will protect all your children no matter how many from 15 days to age 18, for one low add-on cost (see table).

Annual Premiums for New Issues SBLI $10,000 Life Paid-Up at 65*

Age	Male	Female	$5,000 Children's Rider**
20	$102.00	$ 93.80	$25.00
25	122.00	111.50	25.00
30	148.70	135.10	25.00
35	186.10	168.00	25.00
40	239.50	215.40	25.00
45	319.00	286.80	25.00

*Life Paid-Up at 65 provides lifetime protection, but produces a paid-up policy at age 65. Premiums are higher than Whole Life, but cash values build more rapidly providing larger loan and surrender values. It pays annual dividends, as earned, beginning the first year. Policy No. L-8.

**The children's rider may be attached to a permanent policy written on either the mother or the father. The maximum is $5,000 on each child and would cost a family $25.00 annually, regardless of the number of children being covered. Rider No. R-37.

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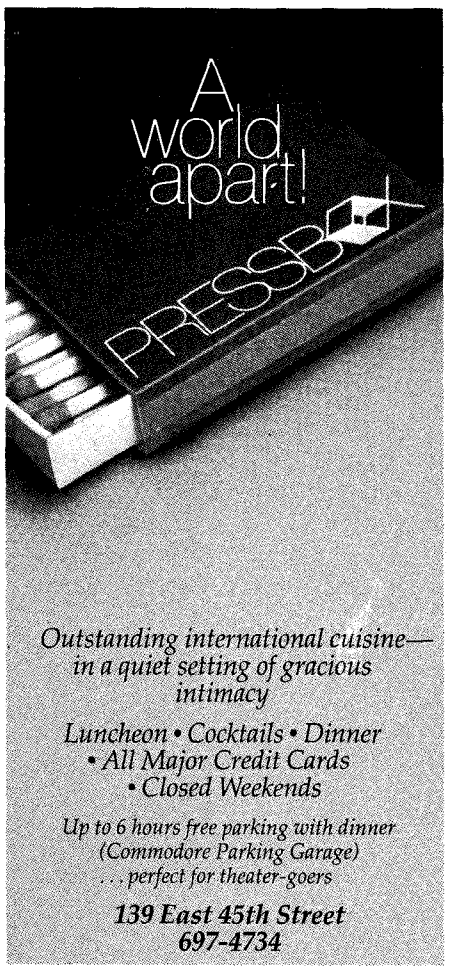

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orders during the sale. Checks accepted no credit cards; all sales final. *Two Ca. Family, 109 St. Marks Pl. (460-5681), Mon.–Wed. 5–9 p.m.; 9/13–15 only.*

Handmade

EVERYTHING IN THIS LOVELY LITTLE not-for-profit store is handmade by men and women of 60 years and older, and a selection is now on sale. Little smocked dresses, sizes 2 and 3, were $32, now $18–$21; boudoir pillows of satin and antique lace, were $50, now $30; cotton sweaters for women, in sizes S and M, were $85, now $60; felt masks for Halloween, were $14, now $9; only one three-piece christening gown, including slip, gown, and bonnet, was $135, now $75; patchwork tote bags, were $28, now $18; cosmetic cases, were $7.50, now $4; heart-shaped sachet pillows, were $16, now $10; 21-in. grandmother dolls, were $40, now $25; teddy bears, were $23.50, now $13; and more. Checks accepted; no credit cards; all sales final. *The Elder Craftsmen, 850 Lexington Ave., near 64th St. (535-8030); Mon. 11 a.m.–5:30 p.m., Tues.–Fri. 10 a.m.–5:30 p.m., and Sat. till 4 p.m.; through 9/27.*

Frames and Pictures

THOUSANDS OF PICTURE FRAMES ARE available here, all at wholesale prices. You can choose from a selection of wood, metal, and gold-leaf-finish frames, and many are available at the astonishing closeout price of $15 each. The sizes range from 8 by 10 in. up to 30 by 40 in., most have linen inserts, but glass is not included in the $15 price tag. Many engravings and etchings are $5 each, and thousands of prints are available at $1. A selection of genuine oil paintings that were $5–$45 are now $2.50–$22.50. Stretching is available for your own canvases at additional cost. Checks accepted; no credit cards; all sales final. *Catalda Fine Arts, 48 East 21st St., fourth floor (460-5110); Mon.–Fri. 10 a.m.–4 p.m.; through 9/31.*

Faces

WE'VE HAD GOOD READER REPORTS about Kate Fields Beautiful Faces salons, and they are offering a special 30 percent reduction on services for one month only, for men as well as women. The package will include a make-over (makeup lesson and skin-care advice, not a facial), shampoo, conditioning, haircut, blow-dry, manicure, and pedicure. The usual cost of the package is $92 at the Salon Backer and $84 at Paul Anthony East, but through October 15 the cost will be $64.50 in Manhattan and $59 in Jericho. Call for an appointment. Checks accepted; no credit cards. *Kate Fields Beautiful Faces, at Salon Backer,*

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50 East 86th St. (737-6492); Paul Anthony East, 295 North Broadway, Jericho, L.I., N.Y. (516-822-9322); Tues.–Sat. 9 a.m.–6 p.m.; through 10/15.

Fabrics

THIS PLACE HAS ABSOLUTELY WONDERful fabrics for men's and women's classic clothing, and they are now on sale at reductions of up to 50 percent. All-wool Scottish and English tweeds, were $35 a yd., now $20; all-wool Italian gabardines, were $40 a yd., now $20; English wool-worsted suitings with woven selvage, were $35 a yd., now $25; Scottish all-cashmere fabrics in solids, checks, and plaids, were $95 a yd., now $50; a variety of wools and blends, were $25–$30 a yd., now $15; wool-and-polyester glen-plaid worsted, was $19.95 a yd., now $10; wool-polyester-and-cashmere blend, was $19.95 a yd., now $10; polyester-and-linen blend, was $24.95 a yd., now $12.50; and more. M.C., V., checks accepted; all sales final. *Haft & Company, Ltd., 160 Madison Ave., near 32nd St., seventh floor (725-8625); Mon.–Fri. 9:30 a.m.–5 p.m., and Sat. by appointment; through 10/11.*

Yarns

HERE IS A SALE ON LOVELY YARNS FOR knitters, crocheters, and weavers. Yarns by Berger du Nord, Dorothée Bis, Harrisville, and others are available in fall colors and weights at 25 percent off. A group of summer cotton yarns are either half-price or sold two for the price of one. These include yarns by Creole, Merino Anna, Pingouin, and Tahki. Also, Dariff's own line of new yarns: Jilly, a 75-25 silk-and-rayon variegated blend, usually $52 a lb., now $26; Missy, a 60-40 cotton-and-rayon blend in six variegated colors, usually $40 a lb., now $20; Lentzel Lace, a cotton mock chenille, and Sandeelee, a textured heavyweight cotton, in eight colors, usually $32 a lb. each, now $16. Instruction books are 20 percent off, and weaving is taught at the store. M.C., V., checks accepted; all sales final. *Dariff Design Associates, Inc., 80 Fifth Ave., at 14th St., ninth floor (243-8091); Mon.–Wed. and Fri. 10 a.m.–6 p.m., Thurs. till 8 p.m., and Sat. 11 a.m.–5 p.m.; through 9/25.*

Samples

MADY GERRARD, WHO DOES ATTRACTIVE hand-knitted and hand-crocheted clothing for boutiques, is selling the samples and duplicate samples of her 1982 fall line at 15 percent off the wholesale prices. Sizes are P (4/6) to L (14). There are many sweaters, including ruffled-cap-sleeve pullovers, wholesale $90, now $75; a knitted vest, wholesale $80, now $68; V-necked sweaters with knitted

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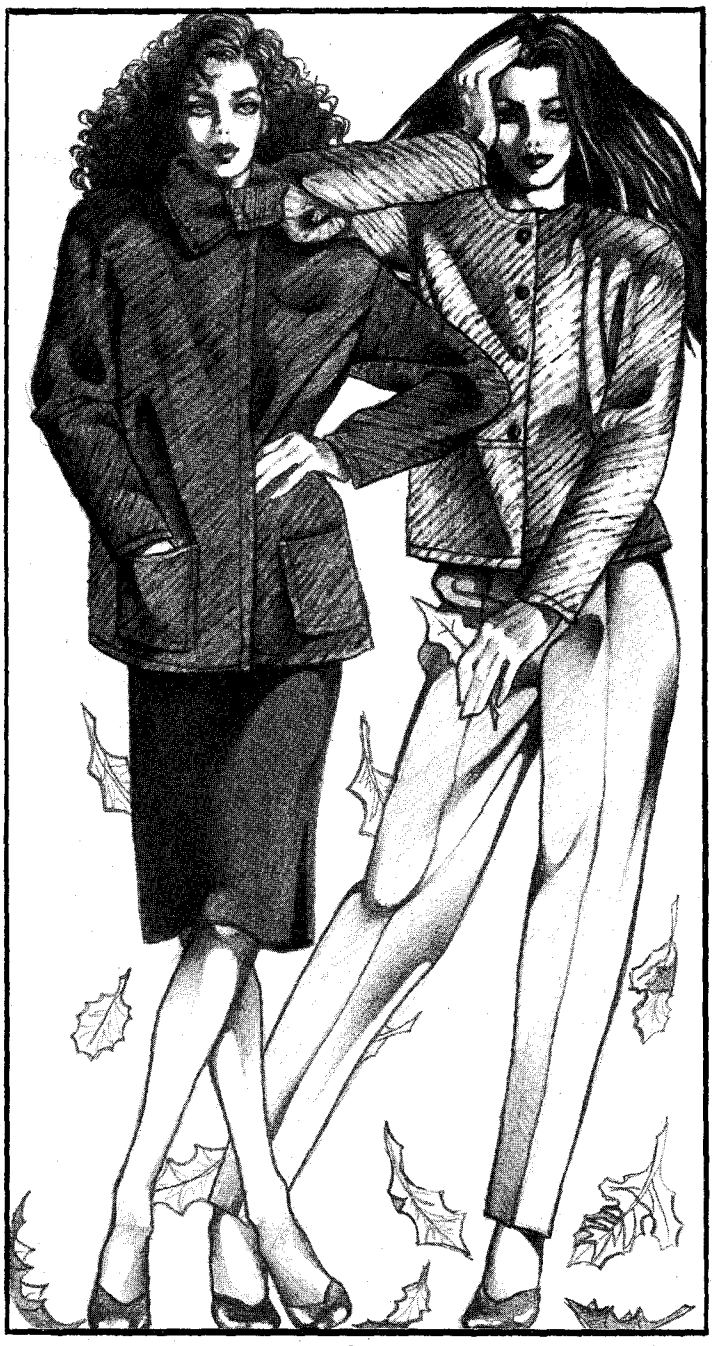

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body and crocheted sleeves, wholesale $150, now $125; multi-stitch pullover crocheted with angora and metallic yarns, wholesale $215, now $180; one-piece knitted dresses, wholesale $150–$165, now $75–$140; snakeskin-trimmed knitted dress, wholesale $180, now $150; one pair of pleated culottes, wholesale $100, now $85; black knitted dress with Lurex embroidery on sleeves, wholesale $190, now $160; red knitted military outfit with snakeskin trim, wholesale $275, now $230; white long-sleeved crocheted jacket and matching snake-trimmed pullover, wholesale $340, now $285; a few skirts and pants, now $40–$85. And for early birds, in sizes 16 and 18, a handful of garments from last season, now at 25 percent of wholesale. Checks accepted; no credit cards; all sales final. *Mady Gerrard, 15 West 36th St., thirteenth floor (594-5010); Mon.–Fri. 10:30 a.m.–5 p.m., and Sat. 11 a.m.–3 p.m.; through 10/2; closed 9/27 for Yom Kippur.*

Desk Items

THE DESK ACCESSORIES OF LEATHER IN this showroom are top-of-the-line, but the factory is moving, so you can buy everything at wholesale (half-price), while some discontinued pieces, showroom samples, and slightly damaged pieces are much cheaper yet. Almost everything we mention is available in leather embossed to look like American lizard, Karung snake, ostrich leather, genuine Ultrasuede, or smooth top-grain leather. Cabretta leather is slightly more expensive; calf is a bit more; and snakeskin and emu are the most expensive of all. A few scattered examples only: about twenty legal-size folders lined with Ultrasuede, retail $106 in cabretta, here $53; six-division desk directors in black lizard-embossed leather, retail $106, here $53; antique-gray leather memo trays, 4 by 6 in., retail $54, here $27; double pen set with Sheaffer White Dot ball pens, retail $124, here $62; black ostrich-embossed leather desk trays with cover, retail $136, here $68; 9½-by-13-in. cabretta address books lined in Ultrasuede, retail $58, here $29; pocket address books, retail $26, here $13; triple-fold desk sets in embossed leather, retail $210, here $105; and, in the sample department, only three desk consoles, in brown ostrich-embossed or gray lizard-embossed leather, or Ultrasuede, here $250; only three hand-inlaid leather chessboards, $50; only one folding combination desk director, in slate-blue Ultrasuede, here $275 (matching accessories are available); and more. Checks accepted; no credit cards; all sales final. *Sybarite Limited, 18 West 18th St., fourth floor (675-4444); Mon.–Fri. 10 a.m.–5 p.m.; through 9/17.*

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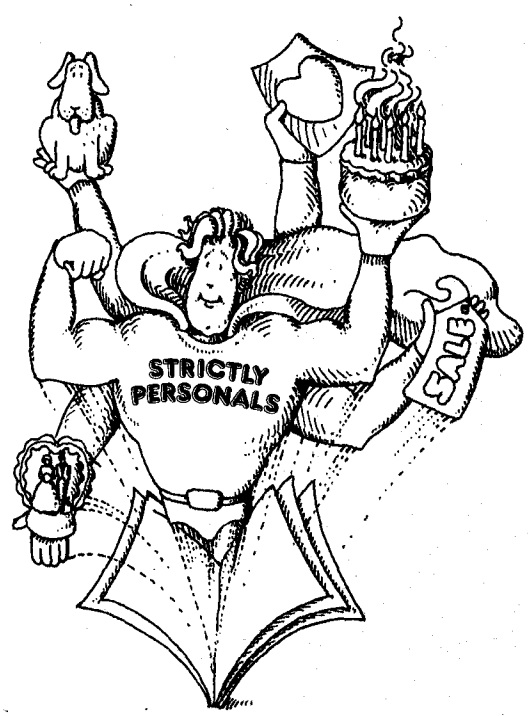

NEW YORK

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CUE

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A Complete Entertainment Guide for the Week Beginning September 13

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Sept. 14: "Decision to Win"; "El Salvador: Morazan." Opening Sept. 15: "Reporters." #2—Thru Sept. 15: "Last Tango in Paris." Opening Sept. 16: "Kings of the Road."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Sept. 13: "Moscow Does Not Believe in Tears"; "Montenegro." Sept. 14: "Sword of the Beast"; "Bandits vs. Samurai Squad." Sept. 15-16: "I Sent a Letter to My Love"; "Madame Rosa." Sept. 17-18: "Thief"; "Taxi Driver." Beg. Sept. 19: "Circle of Deceit"; "The Tin Drum." **AGEE ROOM**—Thru Sept. 14: "The Sorrow and the Pity." Beg. Sept. 15: "The Boat Is Full."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Tent.: "Tron." #2—"Diner."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Sept. 16: "The Road Warrior." Opening Sept. 17: "Countryman."

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Sept. 14: "Manhattan"; "Stardust Memories." Sept. 15-16: "Annie Hall"; "Sleeper." Beg. Sept. 17: The Best of the Woody Allen Festival.

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Sept. 13: "Clash by Night"; "While the City Sleeps." Sept. 14: "Siegfried"; "Kriemhild's Revenge." Sept. 15: "Silent Movie"; "Young Frankenstein." Sept. 16: "Breathless"; "Band of Outsiders." Sept. 17-18: "Easy Rider"; "Five Easy Pieces." Beg. Sept. 19: "Gone With the Wind."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 16: "Star Trek II: The Wrath of Khan"; "Alien."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Sept. 14: "Salo." Sept. 15-16: "Little Orphan Sammy"; "The Little Blue Box." Sept. 17-18: "Freaks"; "200 Motels." Beg. Sept. 19: "Women in Love"; "The Music Lovers."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Incubus." #2—"The Chosen."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Ciao! Manhattan." #2—"Mephisto." #3—"Chilly Scenes of Winter." #4—"Bob le Flambeur."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Birgitt Haas Must Be Killed."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The World According to Garp."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Beach Girls." #2—"The Road Warrior." #3—"Fast Times at Ridgemont High."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Sept. 16: "The Beastmaster." Opening Sept. 17: "Forbidden World." #2—Thru Sept.16: "The Soldier." Opening Sept. 17: "Inchon!"

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "Star Wars." #2—"Rocky III." #3—"The Sword and the Sorcerer." #4—"The Best Little Whorehouse in Texas." #5—"The World According to Garp." #6—"Barbarosa."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Beach Girls." #2—582-5070. "Friday the 13th, Part 3."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Sept. 16: "Zapped!" Beg. Sept. 17: "Das Boot."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"The Incubus." #2—975-8369. Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Dynamite Chicken."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Homework"; "Private Lessons." **EMBASSY 3**—"Poltergeist." **EMBASSY 4**—"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Sept. 13: "My Fair Lady." Sept. 14-15: "The Boys in the Band"; "Something for Everyone." Sept. 16-18: "North by Northwest"; "To Catch a Thief." Beg. Sept. 19: "Serpico"; "Prince of the City." #2—Thru Sept. 16: "Don's Party."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Fast Times at Ridgemont High." #2—Thru Sept. 16: "Class of 1984." Opening Sept. 17: "Waitress!"

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Star Trek II: The Wrath of Khan."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru Sept. 15: "Annie." Beg. Sept. 16: "Aida."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Pink Floyd the Wall."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "La Cage aux Folles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Sept. 13: "The Great Dictator"; "Dr. Strangelove." Sept. 14: "Fellini's Roma"; "Amarcord." Sept. 15: "Antonio Das Mortes"; "The Phantom of Liberté." Sept. 16: "Yojimbo"; "Throne of Blood." Sept. 17: "Bread and Chocolate"; "The Seduction of Mimi." Sept. 18: "Children of Paradise." Sept. 19: "Plisetskaya Dances"; "Anna Karenina (1974)."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The World According to Garp."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Diner."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Birgitt Haas Must Be Killed."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Sept. 16: "Zapped!"

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Opening Sept. 13: "Josepha."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Last Tango in Paris."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Chosen." #2—"Poltergeist."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "L'Adolescente." **CORONET**—"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Barbarosa."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Sept. 15: "Piaf—The Early Years." Beg. Sept. 16: "Hair." **CINEMA II**—753-0774. "Le Beau Mariage."

61st Street & Above East Side

70. **UA GEMINI—Second Ave. nr. 64th St.** 832-1670. #1—Thru Sept. 16: "Homework." Opening Sept. 17: "Waitress!" #2—832-2720. Thru Sept. 16: "Fast Times at Ridgemont High." Opening Sept. 17: "Inchon!"

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Sept. 16: "The Road Warrior."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Soldier." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Nest."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tempest."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Program unavailable.

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Sept. 16: "Class of 1984." Opening Sept. 17: "Waitress!"

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Fast Times at Ridgemont High." #2—427-1332. "The Soldier."

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MOVIES

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Sept. 16: "The Beastmaster." Opening Sept. 17: "Inchon!"

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—Thru Sept. 16: "The Road Warrior." Opening Sept. 17: "Forbidden World." #2—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Dynamite Chicken."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tempest."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Lola." #2—"My Dinner With Andre." #3—"Gregory's Girl."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Xica." #2—"Chan Is Missing."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Sept. 13: "How to Succeed in Business Without Really Trying"; "The Producers." Sept. 14-15: "Dog Day Afternoon"; "Mean Streets." Sept. 16-18: "The Hospital"; "Network." Beg. Sept. 19: "Gaslight"; "Camille."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Chilly Scenes of Winter." #2—Thru Sept. 14: "Annie." Opening Sept. 15: "Siberiade."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The World According to Garp." #2—"The Road Warrior." #3—"Barbarosa." #4—"Fast Times at Ridgemont High."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Diner." #2—"Mephisto."

95. **THALIA—95th St. W. of B'way.** 222-3370. Sept. 13: "Mr. Deeds Goes to Town"; "Only Angels Have Wings." Sept. 14: "À Nous la Liberté"; "Pépé le Moko." Sept. 15: "Gaijin: A Brazilian Odyssey"; "Memories of Underdevelopment." Sept. 16: "Term of Trial"; "Bunny Lake is Missing." Sept. 17-18: "Quadrophenia"; "Scum." Sept. 19: "Arthur"; "Take the Money and Run."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Young Doctors in Love"; "History of the World Part I." #2—Thru Sept. 16: "Rocky III"; "All the Marbles." Beg. Sept. 17: "Dynamite Chicken." #3—Thru Sept. 16: "Bob le Flambeur." Opening Sept. 17: "Waitress!" #4—"The Soldier."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Sept. 16: "The Best Little Whorehouse in Texas." Beg. Sept. 17: "Zapped!"

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

FILMS CHARAS—La Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Sept. 14, 7 p.m.: "Against the Grain" (1980) by Tim Burns.

FILMS IN THE FOREST—Mt. Peter Ski Area, Route 17A, Warwick, N.Y. 914-351-4522. Adm. $3.95; students & senior citizens $3; children $2. Sept. 17, 7 p.m.: "The Eagle" (1925) by Clarence Brown, with Rudolph Valentino, & "Big Business" (1928), with Stan Laurel & Oliver Hardy.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50. Sept. 18, 8:30 p.m.: "Lola Montes" (1955) by Max Ophuls.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Sept. 15, 8 p.m.: "Jailbait" (1972) by Rainer Werner Fassbinder. Sept. 16, 7:30 p.m.: "The Stranger" (1946) by Orson Welles; 8 p.m., Sept. 17-18, 7:30 & 10:30 p.m., Sept. 19, 7:30 p.m.: "Ragtime" (1981) by Milos Forman, with James Cagney.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, students & senior citizens $4. Thru Oct. 7: Tue.-Sun., 6, 8 & 10 p.m.,

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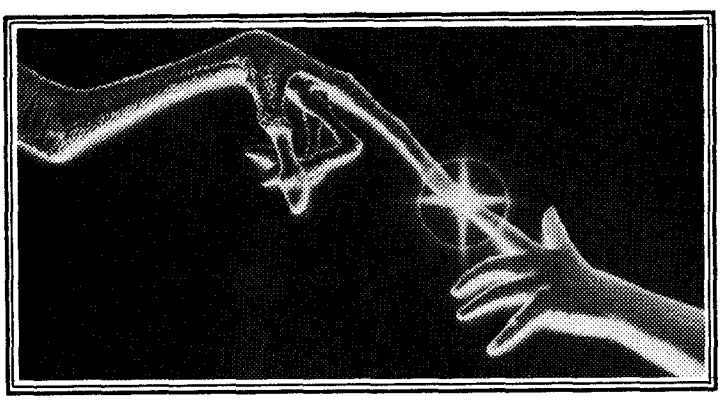

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MOVIES

Fri.-Sun., 4 p.m.: "Lonely Heart" (1981) by Kon Ichikawa. Sat.-Sun., 2 p.m. (free): "From the Ashes: Nicaragua Today" (1982) by Helena Solberg-Ladd.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Sept. 18, 2:30 p.m.: "Wild West Suite" (1980) by Holly Fisher.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Sept. 18, 7 & 9 p.m.: "Atlantic City" (1981) by Louis Malle, with Burt Lancaster & Susan Sarandon. Sept. 19, 2 p.m.: "20,000 Leagues Under the Sea" (1954) by Richard Fleischer, with Kirk Douglas.

SPANISH INSTITUTE—Preview Screening Room, 1600 B'way nr. 48th St., 9th floor. 628-0420. Free. Sept. 15, 6 p.m.: "Cuentos para una escapada" (1979) by Gonzalo Suarez, Jaime Chavarri, *et al.*, a collection of short films about children, daydreams & illusions. In Spanish, no subtitles.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Dynamite Chicken."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"An Officer and a Gentleman." #2—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Inchon!"

105. **DALE—W. 231st St. at B'way.** 884-5300. Thru Sept. 16: "Young Doctors in Love."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Waitress!" #4—Tent.: "Homework."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"The Road Warrior." #2—"An Officer and a Gentleman."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "An Officer and a Gentleman."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Waitress!" #2—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Inchon!"

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"E.T. the Extra-Terrestrial." #2—"Rocky III." #3—Thru Sept. 16: "Diner." Beg. Sept. 17: "Dynamite Chicken." #4—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Waitress!" #5—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Forbidden World."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Beach Girls." #2—"Barbarosa."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Rocky III." #2—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Forbidden World."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Firefox."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"An Officer and a Gentleman." #2—"The Soldier."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 16: "Homework." Beg. Sept. 17: "Inchon!" #4—Thru Sept. 16: "The World According to Garp." Beg. Sept. 17: "Waitress!"

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru Sept. 16: "Poltergeist." Beg. Sept. 17: "Star Trek II: The Wrath of Khan."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Waitress!" #2—Thru Sept. 16: Russian Film Festival. Beg. Sept. 17: "Forbidden World." #3—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Dynamite Chicken." #4—"E.T. the Extra-Terrestrial."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Sept. 16: "Young Doctors in Love." #2—Thru Sept. 16: "Reds."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Sept. 16: "Rocky III." Beg. Sept. 17. "Waitress!" #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 16: "Poltergeist."

213. **COBBLE HILL—CINEMA—Court St. at Butler.** 596-9113. #1—Thru Sept. 16: "Poltergeist." Beg. Sept. 17: "Waitress!" #2—Thru Sept. 16: "King of Hearts." Beg. Sept. 17: "La Vie Continue."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "E.T. the Extra-Terrestrial."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"An Officer and a Gentleman." #2—"Beach Girls."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. Thru Sept. 16: "Barbarosa." Beg. Sept. 17: "Inchon!" **SOUTH**—"The World According to Garp."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "An Officer and a Gentleman."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Sept. 16: "L'Chiam"; "Toppel." Beg. Sept. 17: "Diner."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Waitress!"

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. Sept. 14: "To Catch a Thief." #1 & #2—Program unavailable. #3—"The Incubus." #4—"The Chosen."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Sept. 14: "Firefox." Beg. Sept. 15: "The Sword and the Sorcerer."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Sept. 16: "Ciao! Manhattan." #2—Thru Sept. 16: "Star Trek II: The Wrath of Khan."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Beach Girls." #2—"Fast Times at Ridgemont High."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Program unavailable.

303. **NEW DORP—HYLAN—** 351-6601. #1—"An Officer and a Gentleman." #2—"The Road Warrior."

304. **NEW DORP—LANE—** 351-2110. Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Waitress!"

305. **NEW DORP—RAE—** 979-0444. #1—"Homework." #2—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Rocky III."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Dynamite Chicken." #2—"E.T. the Extra-Terrestrial."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T. the Extra-Terrestrial." #2—Tent.: "The World According to Garp."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Inchon!"

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Waitress!" #4—Thru Sept. 16: "Class of 1984." Beg. Sept. 17: "Inchon!"

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"The World According to Garp." #2—"Barbarosa."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 16: "Homework." Beg. Sept. 17: "Waitress!" #4—"The Road Warrior."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Zapped!" #2—"Beach Girls."

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MOVIES

410. **FLUSHING—PARSONS—Parsons at Union Tpke.** 591-8555. #1—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Dynamite Chicken." #2—Thru Sept. 16: "Beach Girls."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"An Officer and a Gentleman." #2—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Dynamite Chicken." #3—"The Soldier."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"The Road Warrior." #2—Thru Sept. 16: "Zapped!" Beg. Sept. 17: "Forbidden World." #3—"The Incubus."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 16: "Friday the 13th, Part 3." Beg. Sept. 17: "Inchon!" #4—Thru Sept. 16: "Poltergeist." Beg. Sept. 17: "Waitress!"

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. "E.T. the Extra-Terrestrial."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Thru Sept. 16: "Poltergeist."

417. **FOREST HILLS—CONTINENTAL—Austin at 71st Ave.** 544-1020. #1—Program unavailable. #2—"The Chosen."

418. **FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave.** 261-7866. #1—"Fast Times at Ridgemont High." #2—"The Incubus."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "An Officer and a Gentleman."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at Continental.** 261-8572. #1—"E.T. the Extra-Terrestrial." #2—"The Road Warrior." #3—"The World According to Garp." #4—Thru Sept. 16: "Class of 1984." Beg. Sept. 17: "Inchon!"

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Inchon!" #2—"An Officer and a Gentleman."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Sept. 16: "The Incubus." Beg. Sept. 17:"Dynamite Chicken."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Forbidden World." #2—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Dynamite Chicken." #3—"An Officer and a Gentleman."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 16: "Class of 1984"; "Cannibals in the Streets." Beg. Sept. 17: "Waitress!" #3—Thru Sept. 16: "Homework."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Sept. 16: "Star Trek II: The Wrath of Khan." Beg. Sept. 17: "Young Doctors in Love."

437. **LITTLE NECK—LITTLE NECK—254-18 Northern Blvd.** 225-2800. Program unavailable.

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St.** 894-4183. Program unavailable.

439. **OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd.** 848-1738. #1—Thru Sept. 16: "Class of 1984." Beg. Sept. 17: "Waitress!" #2—"Fast Times at Ridgemont High."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Sept. 16: "Firefox."

444. **RICHMOND HILL—LEFFERTS—Liberty at 122nd St.** 843-8240. Program unavailable.

447. **ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd.** 945-4632. #1—Thru Sept. 16: "The Best Little Whorehouse in Texas." Beg. Sept. 17: "Waitress!" #2—Thru Sept. 16: "Poltergeist." Beg. Sept. 17: "Diner."

448. **SUNNYSIDE—CENTER—Queens Blvd. at 43rd St.** 784-3050. #1—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Waitress!" #2—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Das Boot."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy.** 767-2800. #1—"An Officer and a Gentleman." #2—Thru Sept. 16: "Night Shift." Beg. Sept. 17: "Inchon!"

451. **WOODHAVEN—HAVEN—80-16 Jamaica Ave.** 296-2325. Thru Sept. 16: "Things Are Tough All Over."

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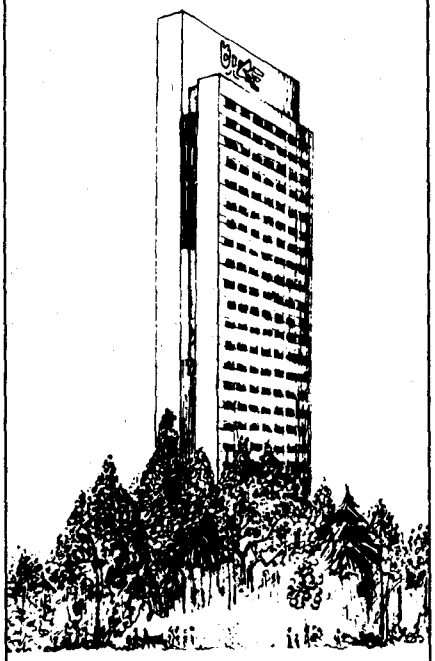

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500. **BALDWIN—GRAND AVENUE—** 223-2323. Beg. Sept. 17: "The Road Warrior."

501. **BALDWIN—RKO—** 223-9230. "Beach Girls."

502. **BELLEROSE—RKO—** 775-1351. Thru Sept. 14: "Firefox." Beg. Sept. 15: "The Sword and the Sorcerer."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Sept. 16: "Diner." Beg. Sept. 17: "Zapped!" #2—"Rocky III."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Sept. 16: "Things Are Tough All Over." Beg. Sept. 17: "The Best Little Whorehouse in Texas."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru Sept. 16: "The Incubus." #2—"Rocky III."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Waitress!" #4—Tent.: "Class of 1984."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Sept. 16: "Night Shift." Beg. Sept. 17: "Zapped!" #2—Thru Sept. 16: "Homework." Beg. Sept. 17: "Class of 1984."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. "Poltergeist."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "An Officer and a Gentleman."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Sept. 16: "The Incubus." #2—Thru Sept. 16: "The Soldier."

519. **GARDEN CITY—RKO ROOSEVELT FIELD—** 741-4007. #1—"An Officer and a Gentleman." #2—"The World According to Garp."

521. **GARDEN CITY PARK—RKO PARK EAST—** 741-8484. Thru Sept. 16: "Zapped!" Beg. Sept. 17: "Dynamite Chicken."

523. **GREAT NECK—SQUIRE—** 466-2020. "The World According to Garp."

524. **HEWLETT—RKO—** 791-6768. Thru Sept. 14: "Firefox." Beg. Sept. 15: "The Sword and the Sorcerer."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Sept. 16: "Rocky III." Beg. Sept. 17 (tent.): "Waitress!" #2—Tent.: "Poltergeist."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. Program unavailable. **SOUTH—**"E.T. the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Sept. 16: "Diner." Beg. Sept. 17: "Forbidden World." #2—"Homework." #3—"An Officer and a Gentleman."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "The Best Little Whorehouse in Texas."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"An Officer and a Gentleman." #2—"The Soldier." #3—"Beach Girls." #4—"Barbarosa."

532. **LONG BEACH—LIDO—** 432-0056. Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "Zapped!"

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—Tent.: "Class of 1984." #4—"Beach Girls."

534. **LYNBROOK—STUDIO ONE—** 599-5151. "Mephisto."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Sept. 16: "Diner." Beg. Sept. 17: "Das Boot." #2—Thru Sept. 16: "The Best Little Whorehouse in Texas." Beg. Sept. 17: "A Midsummer Night's Sex Comedy."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Waitress!" #3—Thru Sept. 16: "Mephisto." Beg. Sept. 17: "Inchon!"

537. **MANHASSET—RKO CINEMA—** 627-1300. Thru Sept. 16: "The Chosen." Beg. Sept. 17: "Lola."

540. **MASSAPEQUA—PEQUA—** 799-6464. "An Officer and a Gentleman."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17 (tent.): "Das Boot." #2—Thru Sept. 16: "Zapped!" Beg. Sept. 17: "Inchon!" #3—"Fast Times at Ridgemont High." #4—"The World According to Garp." #5—Thru Sept. 16: "Class of 1984." Beg. Sept. 17 (tent.): "Forbidden World." #6—Thru Sept. 16: "Beach Girls." Beg. Sept. 17 (tent.): "Waitress!" #7—Thru Sept. 16: "The Incubus"; "The Secret of NIMH." Beg. Sept. 17 (tent.): "Dynamite Chicken."

542. **MERRICK—GABLES—** 546-0734. Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "Zapped!"

543. **MERRICK—MALL—** 623-4424. Program unavailable.

544. **MERRICK—MERRICK—** 623-1522. Thru Sept. 16: "Zapped!"

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Das Boot."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Forbidden World."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Sept. 16: "Night Shift." Beg. Sept. 17: "Zapped!" #2—Thru Sept. 16: "Rocky III."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "The Road Warrior."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "Waitress!" #2—"Rocky III."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—Thru Sept. 16: "Zapped!" Beg. Sept. 17: "Das Boot." #2—"Beach Girls."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Sept. 14: "Firefox." Beg. Sept. 15: "The Sword and the Sorcerer."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"The Chosen." #2—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Dynamite Chicken."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Forbidden World." #2—Thru Sept. 16: "Diner." Beg. Sept. 17: "Dynamite Chicken." #3—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Waitress!"

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "Waitress!"

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "The World According to Garp."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—Thru Sept. 16: "The Chosen." Beg. Sept. 17: "Forbidden World." #2—"The Soldier."

559. **ROSLYN—ROSLYN—** 621-8488. #1—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Chan Is Missing." #2—"La Vie Continue."

561. **SYOSSET—SYOSSET—** 921-5810. "The World According to Garp."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Fast Times at Ridgemont High."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. Beg. Sept. 17: "Inchon!"

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Zapped!" #2—"Fast Times at Ridgemont High." #3—"Poltergeist." #4—"E.T. the Extra-Terrestrial." #5—"Beach Girls." #6—"An Officer and a Gentleman." #7—"The Soldier." #8—"The Incubus." #9—"The Road Warrior." #10—"Friday the 13th, Part 3." #11—"Barbarosa."

568. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Program unavailable.

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Sept. 16: "Poltergeist." #2—Thru Sept. 16: "The Soldier."

571. **WANTAGH—RKO—** 781-6969. "E.T. the Extra-Terrestrial."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Fast Times at Ridgemont High." #2—"An Officer and a Gentleman." #3—"E.T. the Extra-Terrestrial."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Sept. 16: "The Best Little Whorehouse in Texas." #2—Thru Sept. 16: "Rocky III."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Dynamite Chicken." #2—Thru Sept. 16: "The Beastmaster." Beg. Sept. 17: "Forbidden World."

601. **BABYLON—BABYLON—** 669-3399. "E.T. the Extra-Terrestrial."

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602. **BABYLON—RKO—** 669-0700. #1—"Beach Girls." #2—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Forbidden World."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"An Officer and a Gentleman." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 16: "The Beastmaster." Beg. Sept. 17: "Dynamite Chicken."

604. **BAY SHORE—CINEMA—** 665-1722. Thru Sept. 16: "The Soldier." Beg. Sept. 17 (tent.): "Inchon!"

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Barbarosa." #2—"The World According to Garp."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 16: "An Officer and a Gentleman." Beg. Sept. 17: (tent.): "Waitress!"

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Poltergeist."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Sept. 16: "Star Trek II: The Wrath of Khan."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Poltergeist."

615. **COMMACK—DRIVE-IN—** 499-2900. Tent.: "Fast Times at Ridgemont High."

616. **COMMACK—MAYFAIR—** 543-0707. Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Inchon!"

617. **COMMACK—RKO—** 499-4545. #1—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Dynamite Chicken." #2—"Beach Girls."

618. **COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. Tent.: "Fast Times at Ridgemont High."

619. **CORAM—CORAM—** 698-7200. Thru Sept. 16: "Fast Times at Ridgemont High."

620. **CORAM—DRIVE-IN—** 732-6200. "An Officer and a Gentleman."

621. **CORAM—PINE—** 698-6442. #1—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Inchon!" #2—Thru Sept. 16: "Young Doctors in Love."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Sept. 16: "Annie." Beg. Sept. 17: "The Best Little Whorehouse in Texas."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru Sept. 16: "Diner." Beg. Sept. 17 (tent.): "Inchon!" #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 16: "Poltergeist." Beg. Sept. 17 (tent.): "The Chosen." #4—Thru Sept. 16: "Mephisto." Beg. Sept. 17 (tent.): "Das Boot." #5—Thru Sept. 16: "Beach Girls." Beg. Sept. 17 (tent.): "Waitress!"

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru Sept. 16: "The Soldier."

627. **EAST SETAUKET—RKO FOX—** 473-2400. Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Dynamite Chicken."

628. **ELWOOD—ELWOOD—** 499-7800. #1—Thru Sept. 16: "Star Trek II: The Wrath of Khan." #2—Thru Sept. 6: "The Sword and the Sorcerer."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"Fast Times at Ridgemont High." #2—Thru Sept. 16: "Diner." Beg. Sept. 17 (tent.): "Inchon!"

630. **GREENPORT—GREENPORT—** 477-0500. Thru Sept. 16: "The World According to Garp." Beg. Sept. 17: "Das Boot."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "Poltergeist."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"The Chosen." #2—Beg. Sept. 17: "Inchon!" #3—Program unavailable. #4—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Waitress!"

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "E.T. the Extra-Terrestrial."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Sept. 16: "The Beastmaster." Beg. Sept. 17: "Dynamite Chicken."

635. **ISLIP—ISLIP—** 581-5200. #1—"Fast Times at Ridgemont High." #2—Thru Sept. 16: "Zapped!" Beg. Sept. 17: "Waitress!" #3—Thru Sept. 16: "The Road Warrior."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Sept. 16: "Poltergeist."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Inchon!"

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Sept. 16: "The Best Little Whorehouse in Texas."

639. **LINDENHURST—LINDENHURST—** 888-5400. Tent.: "Night Shift."

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MOVIES

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Sept. 16: "An Officer and a Gentleman." Beg. Sept. 17: "Zapped!" #2—Thru Sept. 16: "The World According to Garp." #3—Thru Sept. 16: "The Road Warrior."

641. **MONTAUK—THE MOVIES—** 668-2393. Thru Sept. 14: "Star Wars." Sept. 15-16: "Young Doctors in Love."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "The World According to Garp." **OUTDOOR**—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17 (tent.): "Waitress!"

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Sept. 16: "Poltergeist." #2—Thru Sept. 16: "The Incubus."

644. **NORTHPORT—NORTHPORT—** 261-8600. Tent.: "Rocky III."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "Zapped!"

646. **OCEAN BEACH—COMMUNITY—** 583-5184. Sept. 17-18: "Rocky III."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. "An Officer and a Gentleman."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Beach Girls." #2—"E.T. the Extra-Terrestrial."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. Thru Sept. 16: "The Road Warrior." Beg. Sept. 17 (tent.): "Forbidden World." **OUTDOOR**—Tent.: "Fast Times at Ridgemont High."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Sept. 16: "Homework." Beg. Sept. 17 (tent.): "Waitress!" #2—"The World According to Garp."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST**—Thru Sept. 16: "The Road Warrior."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Sept. 14: "Firefox." Beg. Sept. 15: "The Sword and the Sorcerer."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Sept. 16: "The Best Little Whorehouse in Texas."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Sept. 16: "The Chosen." Beg. Sept. 17: "Mephisto."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Sept. 16: "The Beastmaster." Beg. Sept. 17: "Zapped!" #2—Thru Sept. 16: "Night Shift." Beg. Sept. 17: "A Midsummer Night's Sex Comedy." #3—Thru Sept. 16: "The Incubus."

660. **SHIRLEY—TWIN—** 281-3301. #1—Thru Sept. 16: "Young Doctors in Love." #2—Thru Sept. 16: "Things Are Tough All Over."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "E.T. the Extra-Terrestrial."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Fast Times at Ridgemont High." #2—"An Officer and a Gentleman."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"An Officer and a Gentleman." #2—"Barbarosa." #3—"Beach Girls."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "Zapped!" #2—Thru Sept. 16: "Diner." Beg. Sept. 17: "Class of 1984."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Sept. 16: "The World According to Garp."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "An Officer and a Gentleman."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "The Chosen."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "An Officer and a Gentleman."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru Sept. 16: "Homework." Beg. Sept. 17: "Waitress!" #2—Thru Sept. 16: "Diner." Beg. Sept. 17: "Dynamite Chicken." #3—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Inchon!"

703. **CROSS RIVER—CROSS RIVER—** 763-8811. Program unavailable.

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High."

706. **HARTSDALE—CINEMA—** 428-2200. #1—"The World According to Garp." #2—Thru Sept. 16: "Zapped!" Beg. Sept. 17: "Das Boot." #3—"An Officer and a Gentleman." #4—Thru Sept. 16: "Beach Girls."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. "Mephisto."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—Thru Sept. 16: "The World According to Garp." Beg. Sept. 17: "Waitress!" #4—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Dynamite Chicken."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Sept. 16: "The World According to Garp." Beg. Sept. 17: "Poltergeist." #2—Thru Sept. 16: "Barbarosa." Beg. Sept. 17: "Waitress!"

710. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "The Best Little Whorehouse in Texas."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Friday the 13th, Part 3." #2—"Beach Girls."

713. **NEW ROCHELLE—RKO MALL—** 636-8808. Thru Sept. 16: "Barbarosa." Beg. Sept. 17: "Forbidden World."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"An Officer and a Gentleman." #2—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Dynamite Chicken." #3—"E.T. the Extra-Terrestrial." #4—Thru Sept. 16: "The Road Warrior"; "Cannibals in the Streets." Beg. Sept. 17: "Waitress!" #5—"The Soldier."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Fast Times at Ridgemont High."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"An Officer and a Gentleman." #2—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Forbidden World."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"The Road Warrior." #2—"The World According to Garp." #3—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Waitress!"

718. **PEEKSKILL—HOLLOWBROOK DRIVE-IN** — 528-4600. Thru Sept. 16: "Rocky III."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"An Officer and a Gentleman." #2—Thru Sept. 16: "The Chosen." Beg. Sept. 17: "Das Boot." #3—Thru Sept. 16: "Beach Girls." Beg. Sept. 17: "Waitress!"

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Sept. 16: "Annie." Beg. Sept. 17: "The Best Little Whorehouse in Texas."

721. **PLEASANTVILLE—ROME—** 769-0720. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Inchon!"

722. **RYE—RYE RIDGE—** 939-8177. #1—"An Officer and a Gentleman." #2—Program unavailable.

723. **SCARSDALE—FINE ARTS—** 723-6699. "The Chosen."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Sept. 16: "Diner." Beg. Sept. 17: "Rocky III."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru Sept. 16: "Things Are Tough All Over." Beg. Sept. 17: "Dynamite Chicken."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Sept. 16: "The Incubus." #2—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Waitress!"

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Thru Sept. 16: "Homework." Beg. Sept. 17: "Inchon!"

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Rocky III." #2—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Forbidden World."

731. **YONKERS—KENT—** 237-3440. Thru Sept. 16: "Young Doctors in Love." Beg. Sept. 17: "Rocky III."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"The World According to Garp." #4—"Fast Times at Ridgemont High."

733. **YONKERS—PARK HILL—** 969-4477. Program unavailable.

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Inchon!" #2—Thru Sept. 16: "Young Doctors in Love."

Rockland County

742. **MONSEY—ROCKLAND DRIVE-IN—** 356-4040. "The Incubus."

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MOVIES

743. **NANUET—MALL**— 623-6336. Program unavailable.

744. **NANUET—ROUTE 59**— 623-3355. "E.T. the Extra-Terrestrial."

745. **NANUET—THE MOVIES**— 623-0211. #1—"Beach Girls." #2—"Poltergeist." #3—"The Road Warrior." #4—"Rocky III." #5—"The Incubus."

746. **NEW CITY—TOWN**— 634-5100. #1—"An Officer and a Gentleman." #2—Thru Sept. 16: "The World According to Garp."

747. **NEW CITY—UA CINEMA 304**— 634-8200. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 16 (tent.): "Class of 1984." Beg. Sept. 17: "Waitress!"

748. **NYACK—CINEMA EAST**— 358-6631. "Barbarosa."

750. **ORANGEBURG—303 DRIVE-IN**— 359-2021. Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Waitress!"

751. **PEARL RIVER—CENTRAL**— 735-2530. "An Officer and a Gentleman."

752. **PEARL RIVER—PEARL RIVER**— 735-6500. "Fast Times at Ridgemont High."

754. **SPRING VALLEY—CINEMA 45**— 352-1445. "The Chosen."

755. **STONY POINT—9 W CINEMA**— 942-0303. "Homework."

756. **SUFFERN—LAFAYETTE**— 357-6030. "Annie."

758. **WEST HAVERSTRAW—PLAZA**— 947-2220. "The Soldier."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS**— 775-0070. #1—Thru Sept. 16: "Zapped!" #2—"E.T. the Extra-Terrestrial."

774. **DANBURY—CINE**— 743-2200. #1—Thru Sept. 16: "Beach Girls." #2—Thru Sept. 16: "Poltergeist." #3—Thru Sept. 16: "Rocky III."

775. **DANBURY—CINEMA**— 748-2923. #1—Thru Sept. 16: "The World According to Garp." Beg. Sept. 17: "Pink Floyd the Wall." #2—"An Officer and a Gentleman."

777. **DANBURY—PALACE**— 748-7496. #1—Thru Sept. 16: "The Incubus." #2—Thru Sept. 16: "The Road Warrior." #3—Thru Sept. 16: "The Soldier."

778. **DARIEN—PLAYHOUSE**— 655-0100. "E.T. the Extra-Terrestrial."

779. **FAIRFIELD—COMMUNITY**— 255-6555. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 16: "Rocky III."

780. **FAIRFIELD—COUNTY**— 334-1411. Thru Sept. 16: "Fast Times at Ridgemont High."

781. **GREENWICH—CINEMA**— 869-6030. "E.T. the Extra-Terrestrial."

782. **GREENWICH—PLAZA**— 869-4030. #1—Thru Sept. 16: "The Road Warrior." Beg. Sept. 17: "Pink Floyd the Wall." #2—"Diner." #3—"Mephisto."

783. **NEW CANAAN—PLAYHOUSE**— 966-0600. "An Officer and a Gentleman."

784. **NORWALK—CINEMA**— 838-4504. #1—Thru Sept. 16: "Homework." #2—Thru Sept. 16: "The Soldier."

785. **NORWALK—NORWALK**— 866-3010. Thru Sept. 16: "The Road Warrior."

787. **RIDGEFIELD—CINEMA**— 438-3338. Program unavailable.

788. **SOUTH NORWALK—SONO**— 866-9202. Thru Sept. 14: "La Cage aux Folles"; "The Boys in the Band." Sept. 15-17: "The Secret Policeman's Other Ball." Beg. Sept. 18: "Smash Palace."

789. **SPRINGDALE—STATE**— 325-0250. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "An Officer and a Gentleman."

790. **STAMFORD—AVON**— 324-9205. #1—"Beach Girls." #2—"The Soldier."

791. **STAMFORD—CINEMA**— 324-3100. #1—"Fast Times at Ridgemont High." #2—"The World According to Garp." #3—Thru Sept. 16: "Zapped!" Beg. Sept. 17 (tent.): "Inchon!"

792. **STAMFORD—RIDGEWAY**— 323-5000. "An Officer and a Gentleman."

793. **TRUMBULL—TRANS-LUX**— 374-0462. #1—"An Officer and a Gentleman." #2—"Das Boot." #3—Thru Sept. 16: "Diner." Beg. Sept. 17: "Pink Floyd the Wall."

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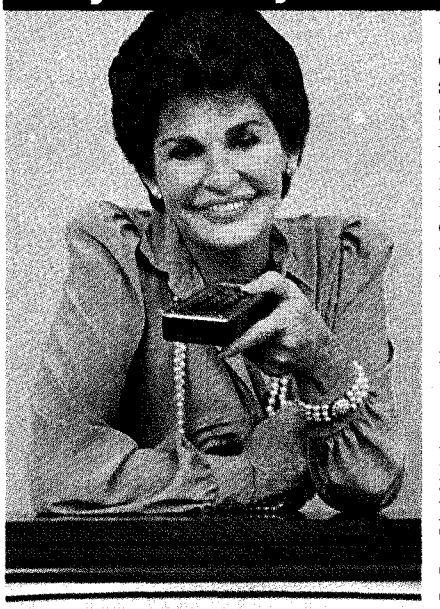

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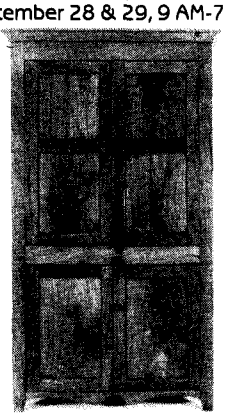

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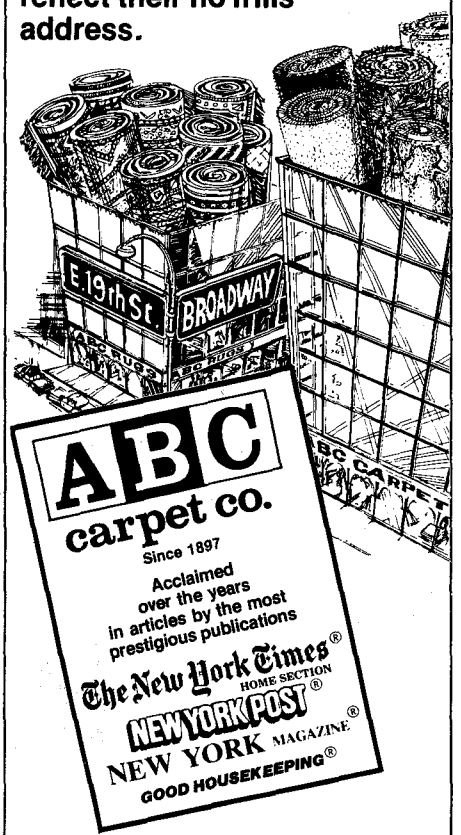

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MOVIES

795. **WESTPORT—FINE ARTS**— 227-3324. #1—"Fast Times at Ridgemont High." #2—227-3324. "The World According to Garp." #3—227-9619. "E.T. the Extra-Terrestrial." #4—226-6666. "Diner."

796. **WESTPORT—POST**— 227-0500. "An Officer and a Gentleman."

798. **WILTON—CINEMA**— 762-5678. Thru Sept. 16: "Zapped!"

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN**— 997-6873. #1—Thru Sept. 16: "Diner." #2—Thru Sept. 16: "Fast Times at Ridgemont High." #3—Thru Sept. 16: "Night Shift."

801. **HARRISON—WARNER**— 482-8550. #1—Thru Sept. 16: "Rocky III." #2—Thru Sept. 16: "The Beastmaster."

803. **JERSEY CITY—HUDSON PLAZA**— 433-1100. #1—Beg. Sept. 17: "Das Boot." #2—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Inchon!"

806. **SECAUCUS—LOEWS HARMON COVE**— 866-1000. #1—"Friday the 13th, Part 3." #2—"Zapped!" #3—"Beach Girls." #4—"The Incubus."

807. **SECAUCUS—LOEWS MEADOW**— 866-6161. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Barbarosa." #4—"The Road Warrior." #5—"Fast Times at Ridgemont High." #6—"The Soldier."

809. **WEST NEW YORK—MAYFAIR**— 865-2010. Thru Sept. 16: "The Best Little Whorehouse in Texas." Beg. Sept. 17: "Zapped!"

Essex County

810. **BLOOMFIELD—CENTER**— 748-7900. Program unavailable.

811. **BLOOMFIELD—RKO ROYAL**— 748-3555. #1—"An Officer and a Gentleman." #2—"The Incubus."

813. **CEDAR GROVE—CINEMA 23**— 239-1462. "The Chosen."

817. **LIVINGSTON—COLONY**— 992-0800. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Poltergeist."

818. **MAPLEWOOD—MAPLEWOOD**— 763-3100. Thru Sept. 16: "The Best Little Whorehouse in Texas." Beg. Sept. 17: "Young Doctors in Love."

819. **MILLBURN—RKO**— 376-0800. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Inchon!"

821. **MONTCLAIR—CLARIDGE**— 746-5564. "E.T. the Extra-Terrestrial."

822. **MONTCLAIR—WELLMONT**— 783-9500. #1—"Friday the 13th, Part 3." #2—"Zapped!" #3—"The Road Warrior."

825. **NUTLEY—FRANKLIN**— 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE**— 744-1455. Thru Sept. 16: "Homework."

828. **VERONA—VERONA**— 239-0880. Tent.: "Fast Times at Ridgemont High."

829. **WEST CALDWELL—CINEMA WEST**— 575-9085. Thru Sept. 16: "Annie." Beg. Sept. 17: "Young Doctors in Love."

830. **WEST ORANGE—ESSEX GREEN**— 731-7755. #1—"An Officer and a Gentleman." #2—"The World According to Garp." #3—Thru Sept. 16: "Diner." Beg. Sept. 17: "Das Boot."

Union County

840. **BERKELEY HEIGHTS—BERKELEY**— 464-8888. Thru Sept. 16: "Rocky III."

841. **CRANFORD—RKO**— 276-9120. #1—"Diner." #2—"The Soldier."

842. **ELIZABETH—ELMORA**— 352-3483. Thru Sept. 16: "The Best Little Whorehouse in Texas." Beg. Sept. 17: "Rocky III."

846. **LINDEN—TWIN**— 925-9787. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17: "Dynamite Chicken."

848. **ROSELLE PARK—PARK**— 245-0358. Thru Sept. 16 (tent.): "Young Doctors in Love." Beg. Sept. 17: "The Best Little Whorehouse in Texas."

849. **SUMMIT—STRAND**— 273-3900. Woody Allen Festival. Sept. 13: "Bananas"; "Manhattan." Sept. 14: "Everything You Always Wanted to Know About Sex"; "Sleeper." Sept. 15: "Love and Death"; "Interiors." Sept. 16: "Annie Hall"; "Stardust Memories."

850. **UNION—DRIVE-IN**— 686-1260. Program unavailable.

851. **UNION—FIVE POINTS**— 964-3466. "The World According to Garp."

852. **UNION—LOST PICTURE SHOW**— 964-4497. "The Chosen."

853. **UNION—RKO FOX**— 964-8977. "An Officer and a Gentleman."

854. **UNION—RKO UNION**— 686-4373. #1—"The Incubus." #2—"Beach Girls."

857. **WESTFIELD—RIALTO**— 232-1288. #1—"Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 16: "Homework." Beg. Sept. 17: "Waitress!"

858. **WESTFIELD—TWIN**— 654-4720. #1—"The Road Warrior." #2—"Mephisto."

Bergen County

860. **BERGENFIELD—PALACE**— 385-1600. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Poltergeist."

861. **CLOSTER—CLOSTER**— 768-8800. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Poltergeist."

862. **EDGEWATER—LOEWS SHOWBOAT**— 941-3660. #1—"Beach Girls." #2—"Barbarosa." #3—"An Officer and a Gentleman." #4—"Fast Times at Ridgemont High."

863. **EMERSON—TOWN**— 261-1000. Thru Sept. 16: "Poltergeist."

864. **FAIR LAWN—HYWAY**— 796-1717. #1—Thru Sept. 16: "Class of 1984." Beg. Sept. 17: "Waitress!" #2—"E.T. the Extra-Terrestrial."

866. **FAIRVIEW—TWIN**— 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD**— 944-6900. #1—"The World According to Garp." #2—Thru Sept. 16: "Class of 1984." Beg. Sept. 17: "Inchon!"

868. **FORT LEE—SHARON**— 224-0202. Thru Sept. 16: "Night Shift."

871. **HACKENSACK—RKO ORITANI**— 343-8844. #1—"Fast Times at Ridgemont High." #2—"Beach Girls." #3—Thru Sept. 16: "E.T. the Extra-Terrestrial." Beg. Sept. 17: "Waitress!"

873. **OAKLAND—TWIN**— 337-4478. #1—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Waitress!" #2—"Friday the 13th, Part 3."

874. **PALISADES PARK—PARK LANE**— 944-1086. #1—Thru Sept. 16: "Rocky III." #2—Thru Sept. 16: "The Sword and the Sorcerer."

875. **PARAMUS—BERGEN MALL**— 845-4449. Thru Sept. 16: "Fast Times at Ridgemont High." Beg. Sept. 17 (tent.): "Waitress!"

876. **PARAMUS—CINEMA 35**— 845-5070. "E.T. the Extra-Terrestrial."

877. **PARAMUS—DRIVE-IN**— 368-1440. Thru Sept. 16: "The Best Little Whorehouse in Texas." Beg. Sept. 17: "Waitress!"

878. **PARAMUS—RKO ROUTE 4**— 487-7909. #1—"An Officer and a Gentleman." #2—"The Road Warrior." #3—"Zapped!" #4—"The Chosen." #5—"The World According to Garp." #6—Thru Sept. 16: "The Soldier." Beg. Sept. 17: "Lola." #7—"Homework."

879. **PARAMUS—RKO ROUTE 17**— 843-3830. #1—"Star Wars." #2—Thru Sept. 16: "The Incubus." Beg. Sept. 17: "Inchon!"

881. **RAMSEY—INTERSTATE**— 327-0153. Program unavailable.

883. **RIDGEFIELD PARK—RIALTO**— 641-2115. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "Zapped!"

884. **RIDGEWOOD—RKO WARNER**— 444-1234. #1—"An Officer and a Gentleman." #2—"Beach Girls."

885. **TEANECK—CEDAR LANE**— 836-3430. Thru Sept. 16: "Rocky III."

886. **TENAFLY—BERGEN**— 567-0004. Thru Sept. 16: "Rocky III." Beg. Sept. 17: "La Vie Continue."

888. **WASHINGTON TOWNSHIP—CINEMA**— 666-2221. Program unavailable.

889. **WESTWOOD—PASCACK**— 664-3200. Tent.: "Beach Girls."

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Brief Reviews

This index includes *most*, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. 44, 90, 622, 720, 756, 829

★ **BARBAROSA**—(1hr. 30m., '82) Grizzled and bearded, Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey, huge and shapeless in overalls, is the farmboy-on-the-run, Karl; both men are locked in fratricidal combats against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, the two make an unlikely but fascinating pair. Screenwriter William D. Wittliff and the great Australian director Fred Schepisi have spun out a wonderfully funny and beautiful tall tale. The movie has absurdities that nothing can excuse, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland as a one-legged *paterfamilias*, sitting in a cave and growling, "Bring me his *cojones* on a stick!" PG. 32, 61, 92, 202, 225, 402, 531, 567, 606, 664, 709, 713, 748, 807, 862

BEST LITTLE WHOREHOUSE IN TEXAS, THE—(1hr. 54m., '82) Strenuous, affable, undistinguished musical in the Broadway-bucolic mode, Southern division. We know we're in the South because all the characters, created by Larry L. King and Peter Masterson, talk in this strange show-business dialect (i.e., Burt Reynolds, as a small-town sheriff, describes someone as "crazier than a peach-orchard's sow"). Dolly Parton, long-time madame of the Chicken Ranch, appears in sequined, low-cut dresses that reveal immense expanses of creamy white flesh. Smiling back at our leers, she's not a wisecracking Big Mama like Mae West but an obviously forthright, good-hearted woman. She's a bit too straight, perhaps, for Burt Reynolds; realizing that, he tries not to do his smart-ass thing around her, and they're both terribly earnest and a little dull. The musical numbers, routinely staged, display a great deal of flesh, but this movie about a cathouse doesn't have a single erotic moment. With Charles Durning, as the governor, skipping through the columns of the statehouse like a veteran song-and-dance man in the number, "Sidestep." Dir. Colin Higgins. R. 32, 99, 447, 504, 530, 535, 574, 622, 638, 655, 710, 720, 809, 818, 842, 848, 877

BIRGITT HAAS MUST BE KILLED—(1hr. 45m., '82) In French and German, Eng. subtitles. Philippe Noiret is outstanding as the head of a special French intelligence unit involved in a very dirty deal: The French have agreed to do away with a German terrorist, Birgitt Haas (Lisa Kreuzer), in return for some information from the West German police. They find themselves a patsy, affectingly played by Jean Rochefort, and set him up as Haas's lover in order to pin a phony "crime of passion" on him. The plot isn't too convincing, and the direction a little logy, but Noiret brings depths of humanity and intelligence to his role—so much humanity that you wonder why he's doing this kind of dirty work. The movie passes the time. Dir. Laurent Heynemann. R. 20, 51

★ **BOB LE FLAMBEUR**—(1hr. 40m., '55) In French, Eng. subtitles. A great film, previously unreleased, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. With Isabel Corey and Daniel Cauchy. PG. 16, 97

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir*, though in temperament the movie is closer to *The Third Man*, with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. 88, 559

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels*, and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. 16, 90

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 14, 58, 234, 417, 537, 552, 558, 625, 632, 657, 700, 719, 723, 754, 813, 852, 878

CIAO! MANHATTAN—(1hr. 26m., '73) Virtually unreleased to date, a semi-documentary portrait of Andy Warhol superstar Edie Sedgwick. Dir. John Palmer and David Weisman. 16, 236

CLASS OF 1984—(1hr. 33m., '82) A teacher tries to stop violent students from taking over their own high school. With Perry King, Roddy McDowall, Timothy Van Patten and Merrie Lynn Ross. Dir. Mark Lester. R. 41, 78, 401, 420, 428, 439, 512, 513, 533, 541, 666, 747, 864, 867

COUNTRYMAN—(1hr. 43m., '82) The adventures of a Jamaican mystic. Music by Bob Marley. With "Countryman" and Carl Bradshaw. Dir. Dickie Jobson. R. 7

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles; dubbed version. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 35, 448, 535, 541, 545, 550, 625, 630, 706, 719, 793, 803, 830

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 6, 50, 93, 201, 232, 447, 503, 529, 535, 554, 625, 629, 666, 702, 724, 782, 793, 795, 800, 830, 841

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55

DON'S PARTY—(1hr. 30m., '77) Rancid Australian movie by Bruce Beresford about a group of men and women who drink themselves into swinishness at an election night party. The picture is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen other people, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. 39

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 103, 109, 201, 206, 210, 212, 221, 306, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 536, 567, 571, 573, 601, 608, 625,

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FAST TIMES AT RIDGEMONT HIGH—(1hr. 32m., '82) The humor and struggles of contemporary teenagers in a Los Angeles high school. With Jennifer Jason Leigh, Sean Penn, Phoebe Cates and Ray Walston. Dir. Amy Heckerling. R. 24, 41, 70, 80, 92, 109, 201, 206, 210, 233, 300, 401, 403, 413, 418, 423, 426, 439, 512, 533, 536, 541, 562, 567, 573, 603, 615, 618, 619, 629, 635, 637, 650, 663, 668, 705, 708, 715, 716, 717, 732, 750, 752, 780, 791, 795, 800, 807, 819, 828, 846, 857, 862, 871, 875

FORBIDDEN WORLD—(1hr. 22m., '82) Science fiction horror about a mutated creature in outer space. With Jesse Vint, Dawn Dunlap and June Chadwick. Dir. Allan Holzman. R. 30, 83, 201, 203, 210, 412, 426, 529, 541, 546, 554, 558, 600, 602, 650, 713, 716, 730

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86

HOMEWORK—(1hr. 31m., '82) Erotic comedy about first experiences and high school. With Joan Collins, Shell Kepler, Lee Purcell and Carrie Snodgress. Dir. James Beshears. R. 38, 70, 109, 206, 305, 403, 428, 513, 529, 651, 702, 728, 755, 784, 827, 857, 878

INCHON!—(1hr. 46m., '82) The recreation of General MacArthur's famed invasion during the Korean War. With Jacqueline Bisset, Ben Gazzara, Toshiro Mifune, Richard Roundtree and Sir Laurence Olivier. Dir. Terence Young. PG. 30, 70, 82, 104, 114, 206, 225, 308, 401, 413, 420, 423, 450, 536, 541, 566, 604, 616, 621, 625, 629, 632, 637, 702, 721, 728, 735, 791, 803, 819, 867, 879

INCUBUS, THE—(1hr. 30m., '82) A contemporary occult-horror story. With John Cassavetes, John Ireland, Kerrie Keane and Helen Hughes. Dir. John Hough. R. 14, 37, 103, 201, 203, 234, 306, 412, 418, 424, 448, 511, 518, 541, 552, 567, 600, 617, 627, 643, 658, 714, 727, 730, 742, 745, 777, 803, 806, 811, 854, 879

JOSEPHA—(1hr. 54m., '82) In French, Eng. subtitles. A young actress, her actor husband, and an attractive millionaire form a love triangle in the contemporary film and theater world of France. With Miou-Miou, Claude Brasseur and Bruno Cremer. Dir. Christopher Frank. R. 56

KINGS OF THE ROAD—(2hrs. 56m., '76) In German, Eng. subtitles. Wim Wenders's engaging yet exasperating epic of two inarticulate young men wandering through the dull landscape of modern Germany. Bruno (Rüdiger Vogler), a self-sufficient and whimsical movie-projector repairman, picks up Robert (Hanns Zischler), a linguist whose marriage has just broken up. Together they drift from nowhere to nowhere, floating in the moody soulfulness of seemingly all recent West German films. The inanition isn't banal, but it isn't hip either. *Kings of the Road* is an epitaph for the kind of classical narrative Wenders cannot or will not make. Virtually unreleased to date. 2

LA VIE CONTINUE—(1hr. 33m., '82) In French, Eng. subtitles. Serious, heartfelt, but minor. Annie Girardot, in her late forties, comfortably married and with two children, is forced to remake her life when her husband drops dead of a heart attack. The movie faithfully chronicles the difficulties of facing men again, of having a "personal life" after years of marriage, and of finding a job and earning a living. The elegant Jean-Pierre Cassell turns up as a bicycle repairman (!), and the two have an uncertain affair. The veteran Pierre Dux is also on hand as a melancholy Jew who imparts his wisdom to the heroine. The movie's earnestness is borderline cliché—a little more anger and life and less wistfulness might have made it a better movie. Dir. Moshe Mizrahi. PG. 213, 559, 886

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. 60

★ **LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides

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he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. 62

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-night-club style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 86, 537, 878

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grun igens. 16, 93, 534, 536, 625, 657, 707, 782, 858

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 86

NEST, THE—(1hr. 49m., '81) In Spanish, Eng. subtitles. A 13-year-old Spanish schoolgirl with haunting dark eyes (Ana Torrent) snares a rich, fiftyish widower (Hector Alterio), a sheepish fellow who has never done anything with his life. The widower never consummates his passion for the girl, but he comes to life for the first time. An ironic tale that borrows elements from *Macbeth*, *The Nest* never quite comes up to speed. The director, Jaime de Arminan, seems to be teasing himself with possibilities that bolder artists —Nabokov, Buñuel, Blier—have triumphantly realized. 73

NIGHT SHIFT—(1hr. 45m., '82) An entertaining farce with too much TV blandness. Charles Lumley (Henry Winkler), a conservative and repressed young attendant on the night shift at the city morgue, gets stuck working with Billy Blazejowski (Michael Keaton), a maniacal but harmless hustler. Billy gets Chuck to go along with a wild scheme to turn the silent morgue into a call-girl operation. Winkler's precisely styled deadpan and Keaton's fuzzy ebullience go well together, and the two stars prevent the underdeveloped, overly genteel touch of screenwriters Lowell Ganz and Babaloo Mandel from eliminating the movie's comic potential. Director Ron Howard has excellent timing; if he leaves TV sitcoms for good, he might really soar. With Shelley Long. R. 450, 513, 547, 639, 658, 800, 868

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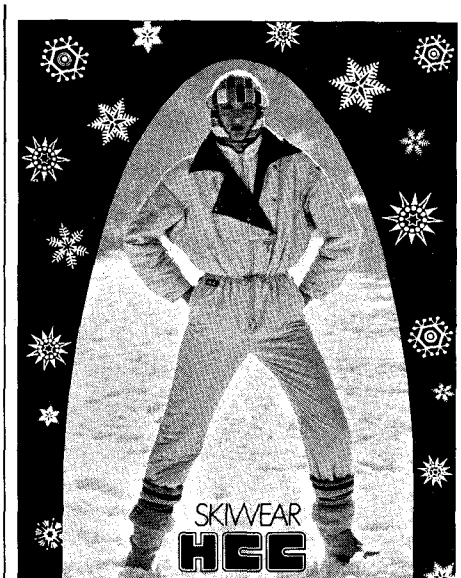

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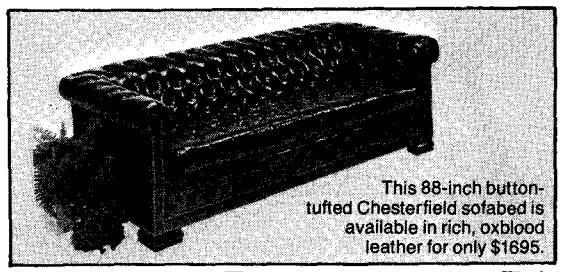

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MOVIES

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 23, 31, 60, 104, 111, 113, 205, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 573, 603, 608, 620, 640, 648, 663, 664, 668, 701, 706, 714, 716, 719, 722, 732, 746, 751, 775, 783, 789, 792, 793, 796, 807, 811, 830, 853, 862, 878, 884

PIAF—THE EARLY YEARS—(1hr. 44m., '82) In French, Eng. subtitles. The formative years in the life of the great chanteuse, Edith Piaf. With Brigitte Ariel. Dir. Guy Casaril. PG. 62

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. 45, 775, 782, 793

★ **POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 38, 58, 208, 212, 213, 413, 416, 447, 516, 526, 567, 570, 609, 613, 625, 631, 636, 643, 709, 745, 774, 817, 860, 861, 863

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. 7, 24, 37, 71, 83, 92, 104, 111, 303, 401, 403, 412, 420, 500, 512, 541, 548, 554, 567, 602, 616, 635, 640, 642, 650, 653, 663, 702, 708, 714, 717, 745, 777, 782, 785, 807, 822, 858, 878

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The

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movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 32, 97, 201, 203, 204, 212, 305, 308, 503, 511, 526, 545, 547, 548, 549, 554, 574, 609, 613, 644, 646, 718, 721, 724, 730, 731, 745, 774, 779, 789, 801, 817, 840, 842, 860, 861, 874, 883, 885, 886

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. 90

SOLDIER, THE—(1hr. 30m., '82) A terrorist group threatens the world with nuclear blackmail. With Ken Wahl, Alberta Watson and Klaus Kinski. Dir. James Glickenhaus. R. 30, 72, 80, 97, 114, 205, 210, 304, 410, 411, 426, 518, 531, 558, 567, 570, 604, 621, 626, 714, 727, 735, 758, 777, 784, 790, 807, 841, 873, 878

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Nicholas Meyer, the director, has camped up the material enough so that it's now marginally enjoyable, but he still hasn't made a *movie*. The actors run up and down corridors in the same old story about the world almost coming to an end, and it's TV all the way. That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steepled ears; the incomparable DeForest Kelley; James Doohan, George Takei and Nichelle Nichols. Nimoy and Kelley exchange huffy looks like hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than in the 1979 *Star Trek: The Motion Picture*, but none of the others actually *does* anything. There is, however, a ripely absurd camp performance by Ricardo Montalban as the maleficent Khan. Passable special effects. Still, the movie is strictly for Trekkies. PG. 11, 42, 208, 236, 436, 612, 628

★ **TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest*, but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Rowlands. It ends in a gigantic storm and a magical tango that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. 74, 85

WAITRESS!—(1hr. 25m., '82) A raunchy comedy about the employees of an expensive East Side restaurant. With Jim Harris and Carol Drake. Dir. Samuel Weil and Michael Herz. R. 41, 70, 78, 97, 109, 114, 201, 206, 210, 212, 213, 233, 304, 401, 403, 413, 428, 439, 447, 448, 512, 526, 536, 541, 549, 554, 555, 608, 625, 632, 635, 642, 651, 702, 708, 709, 714, 717, 719, 727, 747, 750, 857, 864, 871, 873, 875, 877

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. 22, 32, 48, 92, 206, 225, 307, 402, 420, 519, 523, 541, 557, 561, 606, 630, 640, 642, 651, 667, 706, 708, 709, 717, 732, 746, 775, 791, 795, 830, 851, 867, 878

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. 88

YOUNG DOCTORS IN LOVE—(1hr. 36m., '82) A comedy-romance that parodies hospital soap operas. With Michael McKean, Sean Young, Patrick MacNee and Dabney Coleman. Dir. Garry Marshall. R. 32, 97, 105, 211, 436, 530, 532, 542, 549, 555, 621, 641, 645, 660, 666, 731, 735, 818, 829, 848

ZAPPED!—(1hr. 36m., '82) A comedy about a high school genius who develops telekinetic powers. With Scott Baio, Willie Aames and Scatman Crothers. Dir. Robert J. Rosenthal. R. 35, 54, 99, 408, 412, 503, 513, 521, 532, 541, 542, 544, 547, 550, 567, 635, 640, 645, 658, 666, 706, 773, 791, 798, 806, 809, 822, 878, 883

Revivals

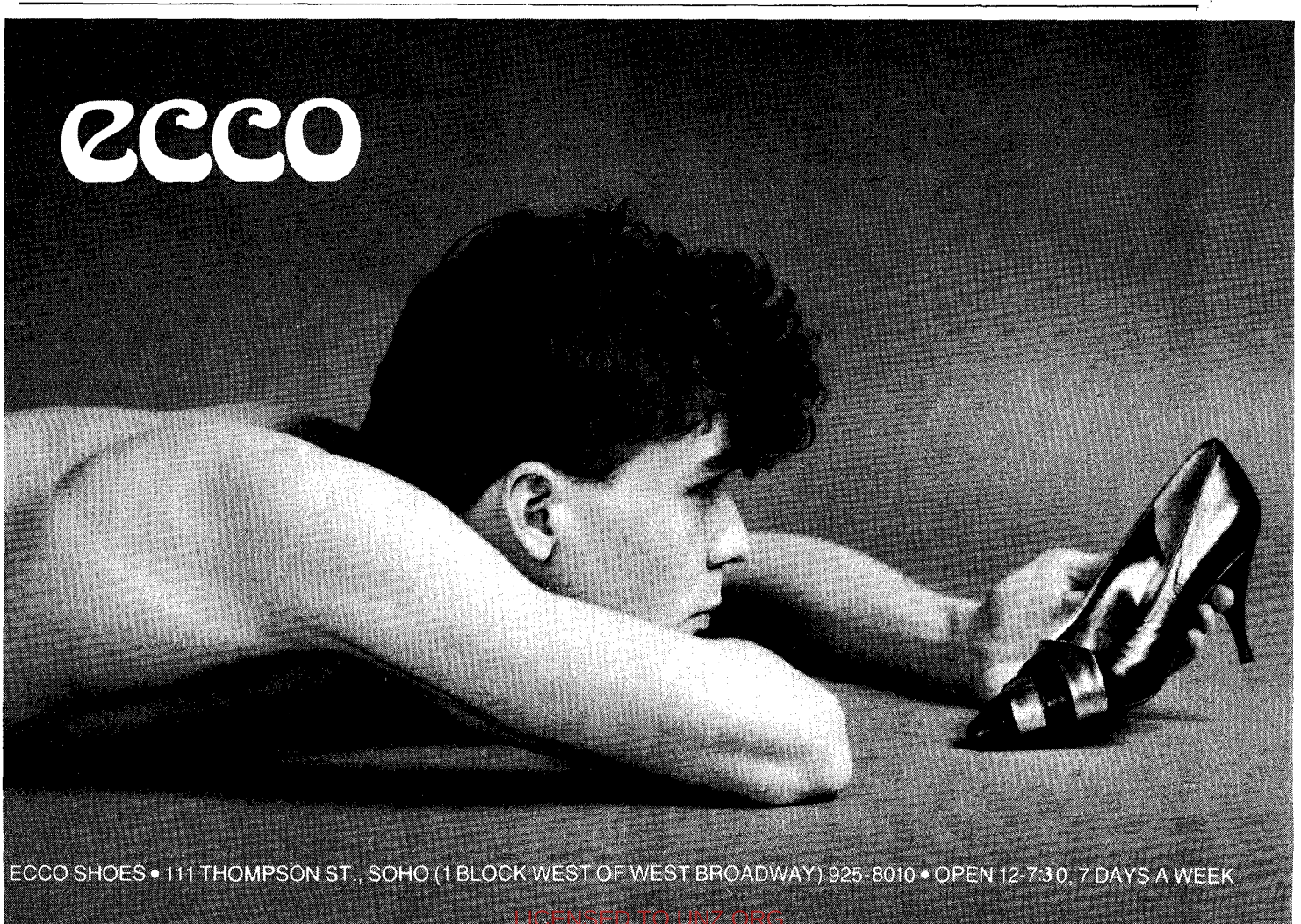
AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. 44

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 47

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 9, 849

BAND OF OUTSIDERS—(1hr. 35m., '66) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sammy Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 10

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and



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MOVIES

the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **10**

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias*, starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. **89**

GASLIGHT—(1hr. 52m., '44) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor **89**

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **62**

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. **46, 788**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **2, 57**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **9, 849**

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **39**

PÉPÉ LE MOKO—(1hr. 15m., '37) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful Parisian who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. **95**

PRODUCERS, THE—(1hr. 26m., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of funny moments, notably the famous *Springtime for Hitler* musical, but you may wonder what the cult for this movie is all about. Dir. Mel Brooks. **89**

SERPICO—(2hrs. 10m., '73) Sidney Lumet's exciting, slightly demagogic bio of policeman Frank Serpico, a natural hipster and truthteller surrounded by the corrupt New York Police Department of the early seventies. A galvanizing performance by Al Pacino. **39**

STAR WARS—(2hrs. 1m., '77) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers-type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flotsam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher and Alec Guinness. **32, 641, 879**

TAKE THE MONEY AND RUN—(1hr. 25m., '69) Woody Allen's early comedy in the classic tradition is quintessential Allen, beautifully compact and simply rib-cracking fun. **95**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **47**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **47**

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Broadway

Previews and Openings

Monday, September 13

A DOLL'S LIFE—George Hearn and Betsy Joslyn star in a new musical by Betty Comden and Adolph Green which shows what happens to Nora after she slams the door in Ibsen's *A Doll's House.* Harold Prince directs and the music is by Larry Grossman. Previews now prior to a 9/23 opening. Preview prices: Mon.-Thurs. at 8, Sat. at 2, $20-$30. Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. From 10/4: Mon.-Thurs. at 8, Sat. at 2, $22.50-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $17.50-$27.50. **Mark Hellinger,** 51st & Broadway (757-7004). 2 hrs., 10 min. All major credit cards.

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars, with Peter Michael Goetz, Scott Hylands, and Betty Miller; directed by Waris Hussein. A Circle in the Square production. Previews now prior to a 9/30 opening. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$27; Sat. at 8, $21-$30; thru 11/7. **Plymouth,** 236 W. 45th (730-1760). 2hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the new Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $30-$40; Wed. & Sat. at 2, $25-$35; **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, $20-$35. Sun. matinees at 3 start 9/21 and final Mon. perf. is 9/13. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Leroy Reams, and Carol Swarbrick in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

GHOSTS—Liv Ullmann stars as Mrs. Alving in a new 100th anniversary production of the Henrik Ibsen play, together with John Neville (who also directs) and Edward Binns. The new translation is by Arthur (*Nine*) Koppit. Others in the cast are Kevin Spacey and Jane Murray. Mon.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$27; Wed. at 2, $18-$25; Fri. & Sat. at 8, $22.50-$30; thru 10/2. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs. Credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD . . . and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Wed. at 2, $20-$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, $23-$36. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Kaye Ballard, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Loudon Wainwright III, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3. $18-32; thru 10/3. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins.

Off Broadway

BILLY LIAR—Revival of the comedy by Keith Waterhouse and Willis Hall, starring Neal Jones. It's about a youth who is unable to distinguish between truth and fantasy. Mon.-Sun. at 8 (except 9/26, 27, 10/3-5); $6; 9/20-10/10. **West Side Main Stage,** 424 W. 49th (575-0076).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has devel-

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oped into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars W. E. Macy, Debra Mooney, Ann McDonough, Janet Maylie, Charles Kimbrough, John Getz; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FOX—Allan Miller's play, based on the D. H. Lawrence novella, stars Jenny O'Hara, Michael Horton, and Mary Layne. About a soldier who visits an isolated English farmhouse kept by two women and shatters their private world. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $14.50-$16.50; thru 9/19. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy which takes place behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10. **Sargent Theater,** 314 W. 54th (581-3359).

I AM WHO I AM—Royce Ryton's play is about one of history's most provocative unsolved cases—the story of Anastasia; directed by Jaemes Esterly. Co-stars are Lucille Patton, Nick Stannard, Leslie Lyles, and Jeff Abbott. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10; $14; from 9/14. **Perry St. Theater,** 31 Perry St. (255-9186).

INSERTS—John Byrum's tale about the porno industry in 1930's Hollywood. With Kevin O'Connor as a director who has a chance to return to serious filmmaking. Also with Hope Stansbury, Ben Kapan, John Patrick Hurley and Wendel Meldrum. Wed.-Fri. at 8, Sat. & Sun. 7 & 10. $12-$14. **Actors and Directors Theater,** 412 W. 42nd St. (279-4200).

KNUCKLEBONES—Douglas Anderson's comedy about order and chaos, reason and illusion—math and magic; directed by Jay Perry. **Nat Horne Theater,** 440 W. 42nd (354-5940).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of 9 musicians and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$22.95. **Orpheum,** 126 Second Ave. (477-2477).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to Christianity; directed by Will Lieberson. Mon., Wed., Thurs., Fri. & Sat. at 8, Sun. at 3, Wed. at 2; $8-$12. **Quaigh Theater,** 108 W. 43rd (221-9088).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE PRICE OF GENIUS—Betty Neustat's play which chronicles the life and times of Sister Juana Ines de la Cruz, a 17th-century Mexican poet, playwright, and scholar; starring Patrizia Norcia; directed by Sande Shurin. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50-$18.50; from 9/21. **Lambs Theater,** 130 W. 44th (997-1780).

R.S.V.P.—A musical revue of contemporary life in New York by Rick Crom, with Christopher Durham, Glen Kelly, John Wyatt, Julie Sheppard, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

THE STAGE THAT WALKS—Bruce D. Schwartz is the only performer—actor/dancer/singer/musician—with the aid of puppetry. Tues.-Sat. at 8; Sun. at 3; $8.50; from 9/21. **American Place Theater,** 111 W. 46th (247-0393).

Theater Companies

THE APPLE CORPS—*The Grass Harp,* a musical; book and lyrics by Kenward Elmslie, music by Claibe Richardson, based on the novel by Truman Capote; directed by Nicholas Deutsch. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 9/26. **Apple Corps 601 West 51st St.** (664-0027).

CIRCLE REPERTORY—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* directed by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. 9/16-11/28; $15-17.50. **Circle Rep,** 99 7th Ave. So. (924-7100).

CLASSIC THEATRE—Shakespeare's *Hamlet,* directed by Shane Kilpatrick. 9/16-18, 9/23-26, 9/30-10/3, 10/7-10, at 8; $4. **Classic,** 114 W. 14th St. (242-3900).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona.* Thurs.-Sat. at 8, Sun. at 3; 9/16-10/3 (after which it plays in rep for an open run). **Theatre,** 330 Bowery (677-0060).

MANHATTAN THEATRE CLUB—Jane Martin's *Talking With,* directed by Jon Jory, consists of 11 short pieces, all thematically linked. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $20; 9/21-10/31. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15; thru 10/3. **Theater Four,** 424 W. 55th (246-8545).

NEW YORK ACTOR'S ENSEMBLE—Michael Jennings and Lisa Friedman's *The Briar Patch,* based on the life of Burt Holly. Fri. & Sat. at 8:30, Sun. at 7:30. $4; thru 9/26. **Courtyard Playhouse,** 39 Grove Street (620-7110).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera,* and *Teoria y Juego del Duende;* Emilio Carballido's *Te Juro Juana Que Tengo Ganas* Jose Ignacio Cabrujas *El Dia Que Me Quieras,* in Spanish in repertory thru September; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru September. **Theater,** 301 W. 55th (997-9582).

WEST SIDE REPERTORY THEATER—Strindberg's *Miss Julie* and *The Stronger* (curtain-raiser); directed by Andres Castro. Fri.-Sun. at 8; $5; thru 10/17. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BRECHT ON BRECHT—A compilation of lyrics, poetry, and short scenes from Bertolt Brecht's plays, adapted, translated, and compiled by George Tabori. Sun.-Wed. at 8:30; $7; from 9/19. **78th St. Theater,** 236 W. 78th (595-0850).

CAROLYN—Toni Press's play, a family portrait of five strong-willed women; directed by Elizabeth Brincklow; with Laralu Smith, Jolene Adams, Jaime Richards, Sherrie Ahlin, and Arva Holt. Fri.-Sun. at 8; $4; thru 10/3. **Collective Actors Theatre,** 212 W. 29th (869-3981).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

COMMERCIAL THEATER—Ross MacLean's dramatic satire about people giving their all for their art; directed by Ellen Nickles. Thurs.-Sun. at 8; 9/16-10/3. **Theater for the New City,** 162 Second Ave. (254-1109).

CONFESSIONS OF A DOPE FIEND—Play by Jeffrey Jones, directed by Matthew Maguire, dealing with a man's craving for intoxication; with Ron Vaw-

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ter. Wed.-Sun. at 8; $6; thru 10/3. **Performing Garage,** 33 Wooster St. (966-3651).

THE DRUNKARD—W.H. Smith's classic melodrama, directed by Richard Wyr, which made its first appearance in 1844 as a piece of propaganda for temperance. Thurs.-Sat. at 8, Sun. at 6:30; $6; thru 9/26. 10/1-30, Fri. & Sat. at 10:30, Sun. at 6:30. **Nameless Theatre,** 125 W. 22nd (242-9768).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Thurs. & Fri. at 8:30; Sat. at 10:30; $6; thru 11/30. **78th St. Lab,** 236 W. 78th (595-0850).

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Revival of Paul Zindel's tale of a complex, middle-aged, house-bound woman unable to rid herself of past misfortune, with Valera Drummond, Krishna Stone, Julie Pasqual, and Fay Gold; directed by Charlayne Haynes. Thru 9/18 at 7:30. 9/19, 22, 29 at 4; $6. **18th St. Playhouse,** 145 W. 18th (604-1052).

EXQUISITE TORTURE—Charles Ludlam's play, a romantic ecstasy, with Black-Eyed Susan, Ludlam, Everett Quinton, and Edward McGowan. Fri. at 8, Sat. at 7 & 10; $7. **Ridiculous Theater,** One Sheridan Sq. (691-2271).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

HALF TIME—Mitchel Hayden Oscar's black comedy about a youth's initiation into corporate politics. Wed.-Sat. at 8; $6; thru 10/3. **The Open Space,** 133 Second Ave. (242-3900).

HANDS—Valerie Owen's memory play about an idiot savant, directed by Michael Levine. Tues.-Sat. at 8, Sat. at 7 & 10, Sun. at 3; $5, $7. **Chapel Theater,** 656 6th Ave. (242-0121).

ORPHEUS DESCENDING—Revival of the Tennessee Williams play; directed by Bill Cain. Thurs.-Sat. at 8, Sat. & Sun. at 3, Wed. (9/22) at 8; thru 9/29. **West End Theater,** 302 W. 91st (475-5529).

PARTNERS—John Kallas's tale about two average men scheming to make their fortunes in this technological world; directed by Warren Kliewer. Thurs.-Sat. at 8, Sun. at 3; $4; thru 9/26. **28th St. Plyhse,** 120 W. 28th (869-3981).

PENELOPE—J. Radloff's comedy about an actress who flees London with her lover, only to be pursued by her husband and ex-husband; directed by Vince Rhomberg. Wed.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7. **Carter Theater,** 250 W. 43rd (460-8064).

PIECES OF LIGHTNING—Joseph McDonald's comedy drama concerning an Irish family in America today. Wed.-Sat. at 8; $5; thru 10/2. **Chernuchan Theater,** 314 W. 54th (581-3044).

RASPUTIN—Jay Jeffrey Jones's story about the weird man of tsarist Russia, the "beast with two faces." Directed by Gabriel Connaughton. Wed.-Sat. at 8:30; $4; thru 9/25. **Judy Caden Gallery,** 180 Duane St. (431-7627).

RED, HOT AND BLUE—Revival of the musical comedy by Howard Lindsay and Russell Crouse, with words and music by Cole Porter; directed by Barbara Vann. About a lottery, and politics, and love. Fri. & Sat. at 8; Sat. & Sun. at 3:30; $5-$8; thru 9/25. **Newfoundland,** 6 W. 18th (255-4991).

SATYRICON—Adapted by Peter Benedict and Peter Collins from Petronius's satire on life in first-century Rome, performed by an all-male cast. Thurs. & Fri. at 8; Sat. at 7 & 9:30; Sun. at 3; $8. **Carter Theatre,** 250 W. 43rd (391-1880).

SOAP—A new musical about modern relationships with book and lyrics by David Man and music by Aaron Egigian; directed by Craig Lee. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3; $5; thru 9/26. **Lion Theater,** 422 W. 42nd (279-4200).

'TIS PITY SHE'S A WHORE—A revival of John Ford's Renaissance drama centering on love, intrigue, revenge, incest, directed by Neal Weaver; with Rick Copeland and Leslie den Dooven. Thurs.-Sat. at 8, Sun. at 3; $6; thru 10/3. **Alvina Krause,** 306 W. 38th St. (564-3293).

THE TRUTH—Clyde Fitch's 1907 social satire; directed by William Cain. 9/16-19, 22-26; Sat. & Sun. at 3. **West End Theater,** 302 W. 91st (254-5592).

UNDER MILKWOOD—The folk-singer Susan Reed stars in and directs a revival of Dylan Thomas's classic. Wed.-Sat. Sun. at 8, at 3; $4; thru 10/3. **American Renaissance Theater,** 112 Charlton St. (929-4718).

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Galleries

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SOLOS

57th Street

MARJORIE APTER-MCKEVITT/FRANCES SIEGEL—Landscape drawings/Paintings. Thru 10/9. Sutton, 29 W. 57th (888-0638).

BARD BREIVIK—Fiber sculpture, 9/15-10/20. Oscarsson Hood, 41 W. 57th (750-8640).

MARCEL BROODTHAERS—Books, paintings, objects from 1954 to 1975, 9/14-10/2. Goodman, 24 W. 57th (977-7160).

STEPHEN BROWN—Life-sized portraits, thru 10/6. Rosenberg, 20 W. 57th (757-2700).

WILLIAM CLUTZ—New York City scenes in pastels, thru 9/30. Tatistcheff, 38 E. 57th (888-1599).

THOM COONEY-CRAWFORD/ANDREW HUDSON—Cryptic paintings with Egyptian motifs, and sculpture/Tom, Marilyn, and Mark. Thru 10/6. deNagy, 29 W. 57th (421-3780).

NANCY L. GRECO—Surreal pencil on paper, 9/14-10/2. Sumers, 50 W. 57th (541-8334).

KEITH HARING/BILL KOMOSKI—Six lithos of a dancing dog, a child/Large charcoal drawings of ambiguous holes, roads. 9/14-10/9. Gladstone, 41 W. 57th (758-6765).

JONI LEHMAN—Enigmatic narratives in rich color and patterns, 9/14-10/7. Dintenfass, 50 W. 57th (581-2268).

MORRIS LOUIS—"Veils," "Florals," "Stripes" from throughout his career, thru 10/2. Emmerich, 41 E. 57th (752-0124).

PABLO PICASSO—Sculpture from 1914 through the 50's, 9/16-10/24. Pace, 32 E. 57th (421-3292).

D. JACK SOLOMON—Persian cats on both canvas and combined pedestals, thru 10/9. Adler, 37 W. 57th (980-9696).

A.A. USHENKO—The allegorical and the everyday in painterly canvases, thru 9/25. Viridian, 52 W. 57th (245-2882).

LORI VAN HOUTEN—Photographic, mixed-media bookwork sculpture, thru 9/28. Portnoy, 56 W. 57th (757-0461).

DOUGLAS FENN WILSON—Constructed paintings of landscapes and architectural subjects, thru 9/29. Fischbach, 29 W. 57th (759-2345).

Madison Avenue and Vicinity

MILTON AVERY/GABOR PETERDI—Works on paper, 9/18-10/14/Paintings from 1960 to the present. Thru 10/14. Borgenicht, 724 Fifth (247-2111).

WALTER DARBY BANNARD—Recent paintings, 9/18-10/14. Knoedler, 19 E. 70th (794-0550).

HELENE BRANDT—Painted wall sculpture of steel, wood, and sewn canvas, thru 9/25. M.O.A., 18 W. 55th (582-5830).

ALFREDO SALDANA BUSTINZA—For the first time in New York, thru 9/29. Lerner-Heller, 956 Madison (861-9010).

CLARENCE CARTER—Recent paintings, 9/14-10/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

LOUISA CHASE—Symbolic nature abstractions in lush color, thru 10/2. Miller, 724 Fifth (246-1625).

CHESTER GOULD/LUCY MITCHELL—Dick Tracy in original ink drawings/30 small collages and drawings on paper. 9/14-10/9. Graham, 1014 Madison (535-5767).

KAZUKO INOUE/EDWARD RENOUF—Recent abstractions/Selected paintings and sculpture. Thru 10/2. Stone, 48 E. 86th (988-6870).

RON ISAACS/RICHARD SEEHAUSEN—Painted-plywood constructions of old-fashioned garments invaded by small figures/Large expressionist figures. Thru 10/2. Knowlton, 19 E. 71st (794-9700).

EARL LINDERMAN—Adventures of "Doktor Thrill" in drawings, paintings, 9/15-10/16. Aberbach, 988 Madison (988-1100).

KRIS PHILIPPS—Wood and paper constructions, 9/14-10/9. Staempfli, 47 E. 77th (535-1919).

MARK SABIN—Primal, surreal groups of figures, 9/14-10/23. P.M. & Stein, 903 Madison (734-3373).

RAPHAEL SOYER—Watercolors and drawings, thru 10/2. Forum, 1018 Madison (772-7666).

BILL TRAYLOR (1854-1947)—Drawings of animals, people, events by this former slave, thru 10/9. Tananbaum, 24 E. 81st (879-8200).

SoHo

NICHOLAS AFRICANO/KIM MACCONNEL—Good vs. Evil in *Dr. Jekyll and Mr. Hyde*-inspired canvases/Collage and color on paper, some in multiple panels. Thru 9/30. Solomon, 392 W. Broadway (925-1900).

GILBERT AVILES/CRAIG JERMAN—"Subway Graffiti" by both. 9/18-10/9. Bryers, 110 Greene (925-8058).

JON BOROFSKY—New prints/Gallery members. Thru 10/6. Cooper, 155 Wooster (674-0766).

JOSEPH BREIDEL/BARBARA KASTEN—New work/Color photos of geometric sculptural environments. Thru 10/2. Weber, 142 Greene (966-6115).

MELVIN CHARNEY—Drawings, montages, and recent constructions, 9/18-10/23. 49th Parallel, 420 W. Broadway (925-8349).

CATHERINE CORREA/LAURA YOUNG—Collage and mixed-media drawings/Geometrics on wood. Thru 9/26. Atlantic, 458 W. Broadway (228-0944).

JOAN AND JOHN DIGBY—Bird collages, 9/18-10/16. Key, 130 Greene (966-3597).

ALAN FALK—The commonplace and the impossible in oils, 9/16-10/10. Jack, 138 Prince (966-4235).

CARLYN FISHER-ABRAM/HARRIET HURWITZ—Beach details/Family candids. Thru 10/23. Starkman, 465 W. Broadway (228-3047).

RICHARD HAMBLETON/SUSAN ZISES—Haunting black figures lurking in doorways/Constructions. Thru 10/6. Milliken, 98 Prince (966-7800).

VICTOR HERSTEIN—Black and white fragmented landscapes, 9/18-10/7. Eno, 101 Wooster (226-5342).

PEARL ROSEN—Familiar places for the artist, some in small intimate pastels, thru 9/29. First Street, 386 W. Broadway (226-9011). Tues.-Sun. 12-6.

BARBARA ROUX—A "garden of memories" using actual vines and drawings, 9/14-10/3. Central Hall, 386 W. Broadway (226-9211).

CAROLEE SCHNEEMANN—Constructions, collages, boxes from 1960 to 1970, thru 10/2. Hutchinson, 138 Greene (966-3066).

DARIO VILLALBA—Silkscreen and overlays of painted abstractions in diptychs and triptychs, thru 10/2. Cowles, 420 W. Broadway (925-3500).

Other

JULIA ALLARD—Windows of jungle madness, thru 10/1. Windows on White, White Street (852-3880).

ILAN AVERBUCH—Three tons of stone in two square piles elevated and supported by three groups of cedar stakes, thru 10/5. Foley Square, Lafayette and Pearl Streets.

NILS HILL—Emblematic abstractions, thru 9/26. Noho, 542 LaGuardia Pl., (473-9619). Tues.-Sun. 12-6.

LINA BELLE KELEMAN/KAREN LUKAS—Drawings by both. 9/14-10/9. Condesco/Lawler, 119 W. 25th (741-2377).

SAMUEL F.B. MORSE—A retrospective of this 19th century inventor, teacher, artist including "La Salon Carrée," 9/14-10/23. Grey, NYU, 33 Washington Pl. (598-7603).

RICHARD NONAS—Multi-media using words, photos, books, sculpture, 9/17-10/16. Franklin Furnace, 112 Franklin (925-4671).

MARION RANYAK/JANET SHAFNER—Painterly realism by both. 9/14-10/17. Kaber, 900 First (308-2040).

DAN RIZZIE—Constructed abstractions, 9/16-11/6. Delahunty, 291 Church (226-2519).

SHINOHARA—Paintings, sculpture inspired by Japanese and American cartoons, ghost stories, 9/15-10/10. Japan House, 333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30.

ANDREW STASIK—New collages, thru 10/2. Fields, 60 Grand (966-5533). Tues.-Fri. 2-6, Sat. 11-6.

GROUP SHOWS

57th Street

BLUMHELMAN—20 W. 57th (245-2888). New abstractions by Ryman, Tuttle, Twombly, 9/15-10/9.

DEL RE—41 E. 57th (688-1843). Baziotes, Dubuffet, Gorky, Miró, thru 10/2.

DEUTSCH—20 W. 57th (765-4722). Avery, Hartley, Marsh, thru 9/30.

ESMAN—29 W. 57th (421-9490). From the Russian constructivists Rodchenko, Malevich, Popova to Kline, Frankenthaler to Bellany, Feinberg, thru 10/9.

GALLERY 84—30 W. 57th (581-6000). Expressionistic flowers and clowns by Posnansky, watercolors by Weissbach, photos by Kane, thru 9/18.

GRAND CENTRAL—24 W. 57th (867-3344). "Tonalism," the American landscape from 1880 to 1915, 9/15-10/15.

HEIDENBERG—50 W. 57th (586-3808). Botero, Moore, Natkin, Nevelson, 9/14-10/16.

KENNEDY—40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30. American paintings, sculpture, and drawings, thru 9/30.

MIDTOWN—11 E. 57th (758-1900). Bishop, Cadmus, Prestopino, Varga, 9/14-10/2.

PACE EDITIONS—32 E. 57th (421-3237). Prints by Close, Dine, Nevelson, thru 10/18.

PEARL—38 E. 57th (838-6310). Greene, Loew, Von Wiegand, thru 9/18.

PHOENIX—30 W. 57th (245-5095). Gallery artists, thru 9/25.

PROTETCH—37 W. 57th (838-7436). Buildings and drawings by Brown, Rauch, and Venturi, 9/15-10/14.

SACHS—29 W. 57th (421-8686). Boothe, Carpenter, DiGiorgio, Vagliano, thru 9/30.

TOUCHSTONE—29 W. 57th (826-6111). Ten years of artists who have exhibited here, thru 10/2.

ZABRISKIE—29 W. 57th (832-9034). Paintings and sculpture by Bowen, Flaccus, Hunsinger, Woodman plus "city pictures" by Ault, Crawford, Strand, Walkowitz, thru 9/25.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. Selections from the collection by Benton, Demuth, Gropper, O'Keeffe, Shinn, thru 9/28.

ACA AMERICAN INDIAN ARTS—25 E. 73rd (861-5533). Southwest Indian baskets, thru 10/9.

ACQUAVELLA—18 E. 79th (734-6300). Three English artists including delicate fish by Dowson, 9/16-10/16.

ARMAN—817 Madison (570-2700). Appel, Bechara, Buonagurio, Elrod, thru 10/2.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. An invitational including Edlich, Klement, Hudson, thru 10/8.

GRAHAM—1014 Madison (535-5767). Mon.-Fri. 10-5. "Pertaining to Boston," with Benson, Hunt, LaFarge, Vedder, thru 10/8.

LABOETIE—9 E. 82nd (535-4865). Tues.-Fri. 10-5:30. Balla, Kandinsky, Klee, Schiele, thru 10/15.

LINDGREN—575 Madison (838-3943). Mon.-Fri. 10-6. Four women including pastels by Martin, realist oils by Stedman, 9/14-10/16.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Nature in 19th and 20th century works by Bricher, Church, Inness, Marsh, Paxson, Tittle, thru 9/30... Landscapes by Crane, Inness, Martin, Wyant, 9/15-10/2.

MERRIN—724 Fifth (757-2884). Ancient fabrics from Egypt and Peru, 9/15-10/15.

PORTRAITS—985 Park (879-5560). Mon.-Fri. 10-6. Portraits of contemporary children, thru 9/30.

PRICE—26 W. 75th (580-9734). Wed.-Thurs. 6-9p.m., Sat. 12-6. Incised copper, galvanized steel with painted surfaces by Floeter, cast paper and fiberglass wall reliefs by Lieberman, black-and-white drawings by Neher, 9/15-10/30.

ROLLY-MICHAUX—943 Madison (535-1460). Appel, Calder, Chagall plus naive silkscreens by McKnight, thru 9/30.

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ROYAL COPENHAGEN—683 Madison (759-6457). Mon.-Fri. 10-5. Six Danish artists in porcelain, silver, jewels, glass, 9/14-30.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Hockney, Picasso, Motherwell, thru 9/30.

VERBENA—16 W. 56th (586-3606). Mon.-Fri. 10-4. Contemporary featherworks, thru 9/30.

Soho

BLUE MOUNTAIN—121 Wooster (226-9402). Tues.-Sun. 12-6. Gelman, Godfrey, Lima, thru 9/29.

BONLOW—150 Greene (925-4482). Solitary figures in landscapes by Kaks, India-rubber sheeting sculpture by Englund, both from Sweden, 9/15-10/2.

BOWERY—121 Wooster (226-9543). Tues.-Sun. 12-6. Baragona, Bell, Carr, McManus, thru 9/29.

CALDWELL—383 W. Broadway (966-6500). Barth, Langager, Ohlson, thru 10/2.

CARLSON—33 Bleecker (674-2070). Mon.-Fri. 9:30-5. Fresco transfers by Ciarlo, fiber constructions by Hamilton, sculpture by Hoffman, thru 10/1.

CASTELLI—142 Greene (431-5160). 25 years of Leo Castelli and his artists, thru 10/9.

14 SCULPTORS—164 Mercer (966-5790). Drawings, models, and sculpture by Andre, Aycock, Fine, Grillo, Holt, Olejarz, thru 9/26.

HOFFMAN—429 W. Broadway (966-6676). Brady, LaNoue, Nice, Sarkisian, thru 10/6.

LITZ—153 Mercer (431-1990). "The Erotic Impulse" by Bourgeois, Hockney, Neel, Samaras, thru 10/6.

PINDAR—127 Greene (533-4881). Realist groups by Corey, modular clay sculpture by Italiano, others, thru 9/26.

PLEIADES—164 Mercer (226-9093). Tues.-Sun.11-6. Members, thru 9/26.

SEMAPHORE—462 W. Broadway (228-7990). Paper by Dickson, Dwyer, Santos, thru 10/5.

SOHO CENTER—114 Prince (226-1995). Goodman, Kawai, Sanfilipo, and Yang, thru 10/2.

THORP—419 W. Broadway (431-6880). Barth, Fischl, Kaplan, Kiff, True, thru 10/2.

22 WOOSTER—(431-6445). Members, thru 10/2.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Costa, Mavroudes, and Tolkoff, thru 10/10.

WESTBROADWAY—431 Westbroadway (966-2520). Oils of figures by Davis, Fass, nightmarish scenes by Feinberg, Sicre and tented sculpture by Siwoff, thru 9/23.

Photography

WILLIAM ADAMS—Abandoned rural America, thru 10/3. Janapa, 303 W. 13th (741-3214).

CENTRAL FALLS—478 W. Broadway (533-9481). Painted photos of *Saturday Night Live* cast members from 1975 to 1981, by Baskin, thru 10/3.

JOE CUOMO—Earthy people, street scapes, some taken from the car, and abstracts, thru 10/3. Focal Point, 278 City Island Avenue, City Island (885-1403).

BRUCE DAVIDSON—New York subways and riders in color, 9/17-11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.

ROBERT DISRAELI—The 30's including portraits of Davis, Marin, and Zorach, 9/18-10/22. Pfeifer, 825 Madison (737-2055).

4TH STREET PHOTO—67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10pm. Andrews, Brown, Clark, Gimpaya, Shamis, Williamson, thru 9/30.

FREIDUS—158 Lafayette (925-0113). Mon.-Fri. 10-6. 33 photographers from Chicago, thru 9/25.

GISELE FREUND—Portraits of literary figures Joyce, Williams, Woolf, Sartre, thru 10/8. French Cultural Services, 972 Fifth (570-4443). Mon.-Fri. 10-5.

GEOFFREY GOVE/MAGGIE SHERWOOD—The UN peace rally/New York City from unconventional vantage points. Thru 9/30. Double Exposure, 340 Avenue of the Americas (242-3177).

JULIAN B. HYMAN—Israel-Egypt in color, 9/14-30. Bodley, 1063 Madison (249-2155).

MARY LAURENCE—Color landscapes and skies, thru 9/24. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8pm, Fri. til 5:30.

L. KINSMAN MARSHALL—Ambiguities in animate and inanimate subjects, thru 10/2. Photographics Unlimited, 43 W. 22nd (581-9670). Mon.-Fri. 1-8pm, Sat. 1-7pm, Sun. 1-9pm.

MASTER EAGLE—40 W. 25th (691-1660). Mon.-Fri. 9:30-4:30. Advertising in Japan, thru 10/8.

MARGARET MCCARTHY—Irish landscapes, thru 9/30. Overseas Press Club, 52 E. 41st (679-9650). Mon.-Fri. 9 a.m.-8 p.m.

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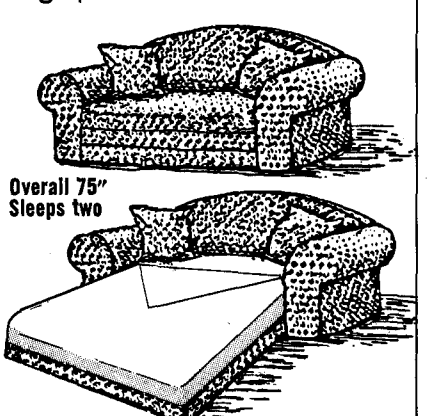

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ART

JOHN MILISENDA/LYNN SAVILLE—A portrait of his naked family/Night light. Thru 10/8. Arsenal, Central Park at 64th and Fifth (360-8141). Mon.-Fri. 9:30-4:30.

BEAUMONT NEWHALL—Architectural and landscape studies, portraits of Ansel Adams, Paul Strand taken from 1928 to 1982, thru 9/26. International Center of Photography, 1130 Fifth (860-1777). Tues.-Fri. 12-8pm, Sat., Sun. 12-6.

IRVING PENN—Recent still life, thru 10/2. Marlborough, 40 W. 57th (541-4900).

PHOTOCOLLECT—740 W. End (222-7381). Tues., Wed., Fri., Sat. 1-5 Czech photographers including pictorial landscapes, still-lifes by Sudek, from the 20's to the 60's, 9/15-10/16.

PRAKAPAS—19 E. 71st (737-6066). Dutch photography after De Stijl, thru 10/23.

EUGENE RICHARDS—Documentary studies of the Arkansas Delta and Dorchester, Massachussetts, thru 10/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

JOHN SEXTON—Nature and urban environments in black and white, thru 9/30. Nikon House, 620 Fifth (586-3907).

URBAN CENTER—457 Madison Ave., at 51st (935-3960). Rebuilding New York's Landmark churches in photographs, models, and drawings, thru 9/25.

MORRIS WARMAN—Portraits, thru 9/30. Automation House, 49 E. 68th. Mon.-Fri. 9-6.

WOLF—30 W. 57th (586-8432). Painters and sculptors behind the camera including Brancusi, Degas, Eakins, Pearlstein, Samaras, 9/14-10/9.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 10/17... The Douglass Morse Howell Retrospective; thru 10/17. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. Mon.-Fri. 10-5. Papermaking USA: History, Process, Art; thru 10/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Aztec Mexico: Discovery of Templo Mayor; thru 10/6.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Marquetry Furniture; thru 9/26... The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Dec... Worlds of Wonder: Brooklyn Artists of Science Fiction and Fantasy; thru 9/26... Masterworks from the Collection; thru 11/14.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; thru 1/2.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. The White, Allom Library Model; thru 10/3.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; thru 11/7.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; 9/20-Winter '83.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... Buildings on Paper; Rhode Island Architectural Drawings, 1825-1945; thru 9/15... The Cimabue Cross From Santa Croce in Florence; 9/16-11/10... Hendrick Goltzins and his Circle; 9/14-11/21. **The Cloisters**, Fort Tryon Park: Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7... Icelandic Sagas, Eddas, and Art; 9/16-11/14.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19... The Chalk Menagerie; thru 9/19... The Art of Scherenschnitte; thru 9/19.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... **Theatre Museum**, Minskoff Arcade, 1515 Broadway, at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... 1981 Artist-in-Residence; thru 9/26... The Clockwork Concerto: Scott Nemtzow; 9/17-12/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Architecture of Richard Neutra: From International Style to California Modern; thru 10/12... New Work on Paper 2: Borofsky, Clemente, Merz, Penck, Penone; thru 9/21.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Terry Lee Dill: Sculpture/Drawings; thru 9/26.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Grand Central Terminal: City Within the City; thru 9/13... Cast with Style; thru 10/17... Oom Pah Pah: The Great American Band; thru 11/7.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; 9/17-1/16. **Library at Lincoln Center**, 111 Amsterdam Ave. Closed Sun. Igor Stravinsky: A Centennial Exhibition; thru 9/25... Japanese Performing Arts in Surimono; thru 10/4.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... The UFO Show; thru 10/24... Peter Brown: Sculpture Installation; thru 9/26... Flights of Fantasy; thru 11/7... The U.F.O. Show; thru 10/24... The Queens Museum Art School Retrospective 1979-1982; thru 9/26.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... New American Art Museums; thru 10/10... Block Prints; thru 11/7... Milton Avery Retrospective; 9/16-12/5.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/14 at 10 & 2: Fine Jewels. On view from 9/10. 9/15, 16 at 10 & 2: Postal History/U.S. & Foreign Stamps. On view from 9/10. 9/17 at 2: Important U.S. Paper Money. On view from 9/16. **East**, 219 E. 67th St. (570-4141). 9/16 at 10 & 2: Collectibles I: 19th & 20th Century Costume, Oriental Robes & Textiles, Quilts, Fans, Dolls & Toys. On view from 9/11. 9/18 at 10: Collectibles II: Lead Soldiers & Military Miniatures. On view from 9/11.

DOYLE—175 E. 87th St. (427-2730). 9/15 at 10: 19th Century Furniture, Decorative Works of Art, European Paintings. On view from 9/11.

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). 9/13 at 4: U.S. & Foreign Stamps. On view from 9/13. 9/14 at 2: Books. On view from 9/11. **525 E. 72nd St.** (570-4842). 9/16 at 11: Furniture, Decorations, & Silver. On view from 9/12.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 9/15 at 2: Fine Jewelry. On view from 9/11. 9/16 at 10:15 & 2: Sotheby's Arcade Auction. On view from 9/11.

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Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, September 13

FRANK SINATRA/BUDDY RICH—Carnegie Hall at 8. Sold out.

NEW YORK STRING ENSEMBLE, Bruce Ferden conducting. Music of Stravinsky, Barber, Hindemith, Lockwood (world premiere). Merkin Concert Hall at 8. $6.

BAINBRIDGE BRASS QUINTET—Classical music. Citicorp Center Market at 6. Free.

NEW YORK CONCERTINO ENSEMBLE—Music of Vivaldi, Corelli, and Johann Rosenmuller. St. Paul's Chapel, Broadway and Fulton Sts., at 12:10. Free.

Tuesday, September 14

FRANK SINATRA/BUDDY RICH—Carnegie Hall at 8. Sold out.

LARS ROOS, pianist. Sjogren, Rangstrom, Beethoven, Schumann, Liszt. Alice Tully Hall at 8. $5-$7.

MARK CANNON, pianist. Weber, Chopin, Schubert, Beethoven. Merkin Concert Hall at 8. $7.

LOU GRASSI JAZZ QUINTET—Citicorp Center Atrium at 6. Free.

ELIZABETH LAUER, pianist. Nowak, Erb, Haydn, Debussy. Bruno Walter Auditorium at Lincoln Center Library, at 4. Free.

CALVIN HAMPTON, organist. J.S. Bach, Franck, Hampton. Trinity Church, Broadway at Wall St., at 12:45. Free.

JOHN ROBERTS—English folksinger. Manhattan Laboratory Museum Sculpture Garden, 314 W. 54th St. at 7:30. $4.

ELIZABETH HODES, soprano/**ROBERT BECKER,** baritone/**LAWRENCE HILL,** pianist. Purcell, Poulenc, Menotti, Lehar. Church of the Incarnation, 2nd floor, Madison Ave. and 35th St., at 1. Free.

MARCO RIZO—Latin American music. City Hall steps, between Park Row and Broadway, at 12 noon. Free.

ROSEWOOD CHAMBER ENSEMBLE—Classical music. Astoria Community Senior Citizens Center, 23-56 Broadway, Astoria, Queens, at 2:15. Free.

FLEETWOOD MAC/MEN AT WORK—Rock music. Byrne Meadowlands Arena, East Rutherford, N.J. (201-778-2888), at 7:30. $13, $15.

Wednesday, September 15

NEW YORK PHILHARMONIC—Opening concert of the season. Zubin Mehta, conductor; soprano Leontyne Price. Mozart's Symphony No. 41 ("Jupiter") and "Come scoglio" from *Cosi fan tutte;* Verdi's "Willow Song" and "Ave Maria" from *Otello;* Strauss's "Don Juan" and the final scene from *Salome.* Avery Fisher Hall at 8. $10-$50.

FRANK SINATRA/BUDDY RICH—Carnegie Hall at 8. Sold out.

ASTON MAGNA, with Elizabeth Pruett, soprano and violinists Stanley Ritchie and Jaap Schroder. Handel's Concerto Grosso, Op. 6, No. 5, and three arias from *Giulio Cesare;* Vivaldi's Concerto for two violins in D major and Mozart's Symphony in D major. Alice Tully Hall at 8. $7, $10, $15.

PAWEL CHECINSKI, pianist. All Karol Szymanowski program. Merkin Concert Hall at 8. $8.

CONNIE FRANCIS—At the San Gennaro Festival. Grand St. between Mulberry and Baxter Sts., at 8. Free.

DOVER WOODWIND QUINTET—Classical music. Citicorp Center Market at 6. Free.

GLORIETTA ALLISON, soprano. Federal Hall National Memorial, 26 Wall St. at 12:30. Free.

SCIPIO SARGEANT—Jazz. Saratoga Park, Howard Ave. and Halsey St., Brooklyn, at 6. Free.

Thursday, September 16

NEW YORK PHILHARMONIC—Zubin Mehta, conductor; sopranos Julianne Baird, Cheryl Bensman, Jane Bryden; mezzo-soprano Kimball Wheeler. Ives's *Decoration Day;* Reich's *Tehillim* (world premiere of orchestral version), and Brahms's Symphony No. 1. Avery Fisher Hall at 8. $6-$22.

FRANK SINATRA/BUDDY RICH—Carnegie Hall at 8. Sold out.

TAPIOLA CHOIR—A choir of 50 young people from Finland. Alice Tully Hall at 8. $6, $8.

ROGERI TRIO—Music of Clarke, Mozart, and Tchaikovsky. Merkin Concert Hall at 8. $5, $7.

TRIO LIVE OAK—A program of chamber music from the Middle Ages. St. James Chapel of the Cathedral of St. John the Divine, Amsterdam Ave. at W. 112th St., at 8. $7.

LESLIE SIXFIN, pianist/**LIESEL SOLEY,** violinist. Music of Schumann, Mozart, Franck, Sarasate, Falla. Christ and St. Stephen's Church, 122 W. 69th St., at 8. $5.

MARLENE VER PLANCK—Jazz. Citicorp Center Market at 6. Free.

NICK GIORDANO—Entertainment music. City Hall steps, between Park Row and Broadway, at 12 noon. Free.

MUSICK'S MONUMENT—Music of Dowland, Byrd, East and Coperario. St. Paul's Chapel, Broadway and Fulton St. at 12:10. Free.

BILL SAXTON—Jazz. Port Authority Bus Terminal, main floor north wing, Eighth Ave. and 41st St., at 4. Free.

DAVID KRAKAUER, clarinetist/**JULIAN RODESCU,** cellist/**REMY LOUMBROZO,** pianist. Poulenc, Brahms, Zemlinsky. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

WILLIS MCCARTNEY—Jazz. Bushwick Park, Knickerbocker and Starr Sts., Brooklyn, at 6. Free.

Friday, September 17

FRANK SINATRA/BUDDY RICH—Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC—Avery Fisher Hall at 2. See 9/16.

FRANK GORDON ENSEMBLE/CHICO FREEMAN/ANTHONY BRAXTON/LEROY JENKINS EXPRESSIONS, AACM Orchestra. Symphony Space at 8. $10.

CARMEN CZERNIK, pianist. Classical music. Citicorp Center Market at 6. Free.

LIZ KACZMARCZYK, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MARILYN BENNETT—Traditional British folksongs. The Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972) at 9. $2.50.

SCIPIO SARGEANT—Jazz. Bushwick Park, Knickerbocker and Starr Sts., Brooklyn, at 6. Free.

Saturday, September 18

SANTANA—Madison Square Garden at 8. $11.50, $13.50.

FRANK SINATRA/BUDDY RICH—Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC—See 9/16.

AIR/MUHAL RICHARD ABRAMS/AMINA CLAUDINE MYERS, piano duets. AACM Orchestra. Symphony Space at 8. $10.

STEPHEN ROANE JAZZ ENSEMBLE—Citicorp Center Market at 8. Free.

SAM JACOBS—Popular music. Fort Greene Park, Myrtle, DeKalb and Washington Aves., Brooklyn, at 2. Free.

Sunday, September 19

FRANK SINATRA/BUDDY RICH—Carnegie Hall at 8. Sold out.

AMERICAN PHILHARMONIC ORCHESTRA, Rohan Joseph conductor; soprano Birgit Nilsson. All-Wagner program. *Die Meistersinger:* Prelude; *Parsifal:* Good Friday Music; *Tristan und Isolde:* Act I Narrative; *Tannhäuser:* Overture and "Dich Teure Halle"; *Die Walküre:* "Ride of the Valkyries"; *Tristan und Isolde:* Love Duet and Liebestod. Avery Fisher Hall at 7. $15-$50. Orchestra benefit.

ORLANDO PENN—Latin and North American popular songs. Symphony Space at 3. $10.

ROBERT CONANT, harpsichordist. Pinkham, Couperin, Lombardo, Boatwright (premiere), works by other 20th-century American composers. Merkin Concert Hall at 8:30. $6.

DANIELLE AND TRIO — Jazz Vespers. St. Peter's Church, Lexington Ave. and 54th St., at 5. Donation.

TUBA SPECTACULAR—St. Peter's Church, Lexington Ave. and 54th St. at 7. $7 donation.

AMARYLLIS TRIO—Works by Bach, Hindemith, Schubert, Piston, Beethoven. Christ and St. Stephen's Church, 120 W. 69th St., at 4. $4.

KEITH PATCHELL, guitarist. American Institute of Guitar, 204 W. 55th St. (757-4412), at 3. $3.

TOBY FAGENSON—Singer/guitarist. The Centerfold, 263 W. 86th St. (866-4454) at 7:45. $4 donation.

CALVIN HAMPTON, organist. All Saints' Church, 129th St. and Madison Ave., at 2:30. Free.

ROSEMARY GEORGE, soprano/Steven Blier, pianist. Songs by Beethoven, Poulenc, Turina, Ives, Carpenter, Shigeoka (world premiere), and Rossini. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061) at 8. $6.

DAVID KRAKAUER, others. At 4. See 9/16.

SEUFFERT BAND, George F. Seuffert conducting. Forest Park Music Grove, Queens, at 3. Free.

Monday, September 20

THE MUSIC PROJECT—Chamber works by Dello Joio, Prokofiev, Schumann. Merkin Concert Hall at 7:30. $7.

GRATEFUL DEAD—Rock. Madison Square Garden at 7:30. $11.50-$13.50.

RUTH REID CUNNINGHAM, Baroque-flutist/**SARAH BRINK,** pianist. Bach, CPE Bach, Telemann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

Tuesday, September 21

NEW YORK PHILHARMONIC—At 7:30. See 9/16.

GRATEFUL DEAD—See 9/20.

FRANK SINATRA—Carnegie Hall at 8. Sold out.

MARIA LUISA FAINI, pianist. Chopin, A. Scarlatti, Busoni, Platti, Rossini, Clementi. Merkin Concert Hall at 8. $6.

STEVEN NEEREN, baritone, with pianist. Handel, Purcell, others. Trinity Church, Broadway at Wall St., at 12:45. Free.

GAIL DOBISH, soprano. Carnegie Recital Hall at 8.

VANAVER CARAVAN—Ethnic songs and dances from around the world. Manhattan Laboratory Museum sculpture garden, 314 W. 54th St. (594-8833), at 7:30. $4. Take a blanket or cushion.

TONE KWAS—Stage band. City Hall steps, Broadway and Park Row, at noon. Free.

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MUSIC & DANCE

Opera

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THRU NOV. 14—Tues., 9/14, at 8: Thomas's *Hamlet*, Bruno Rigacci (debut) conducting; with Milnes, Putnam, Freni, Eisler, Hale; premiere of new production, in English (translation, Andrew Porter); director: Fabrizio Melano; scenery: Carl Toms. 9/15, no performance. 9/16 at 8: same as 9/14. 9/17 at 8: Montemezzi's *L'Amore Dei Tre Re*, Pallo conducting; with Rogers, Trussel, Long, Ramey. 9/18 at 2: Verdi's *La Traviata*, Ferden conducting; with Vaness, Jon Garrison (debut), Stone. 9/18 at 8: Mozart's *The Magic Flute* (in English), Wendelken-Wilson conducting; with Hynes, Shane, Pelle, Cole, Titus, Cross. 9/19 at 1: Lehar's *The Merry Widow* (in English), Bergeson conducting; with Rogers, Marsee, Reed, Otey, Billings, Harrold. 9/19 at 7: same as 9/14.

Metropolitan Opera
At the Metropolitan Opera House

OPENING NIGHT, Mon., 9/20, at 7:30: Strauss's *Der Rosenkavalier*, Levine conducting; with Te Kanawa, Troyanos, Blegen, Moll, Pavarotti, Hammond-Stroud. 9/21 at 8: Mussorgsky's *Boris Godunov*, Conlon conducting; with Talvela, Dunn Nagy, Plishka, Gramm, Ochman. 9/22 at 8: Verdi's *La Forza del Destino*, Levine conducting; with Mitchell, Giacomini, Milnes, Jones, Bacquier, Giaiotti. 9/23: same as 9/20. 9/24: same as 9/21. 9/25 at 2: same as 9/22. 9/25 at 8: Ponchielli's *La Gioconda*, Patane conducting; with Marton, Baglioni, Berini, Domingo, MacNeil, Furlanetto.

Other

DON GIOVANNI, by Mozart. Amato Opera, 319 Bowery (228-8200). Opening performances of 35th-anniversary season: 9/18 at 7:30, 9/19 at 2:30; champagne, hors d'oeuvres, dessert; $10. Following dates: 9/25, 10/2, 10/8, 10/9, 10/16 at 7:30; 9/26, 10/3, 10/17 at 2:30. $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 9/26: Herbert's *The Red Mill*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

GILBERT & SULLIVAN SOCIETY—Open meeting, with a program called "American Pirates & Other Wild Beasts." Community Church, 40 E. 35th St. (873-2706). 9/16 at 8. Free.

Dance

MERCE CUNNINGHAM DANCE COMPANY—An evening of "Events," with electronic musician-composer Jerry Hunt performing along with the dancers in many new works. Cunningham Studio, 55 Bethune St., (255-8241). 9/17-19, 24-26 at 9. $5.

ALTENHAUS-HULTON DANCE CO.—Federal Hall, 26 Wall St.; 9/13 at 12:30. Castle Clinton, Battery Park; 9/15, 9/16 at 12:30. Federal Hall, Wall and Broad Sts.; 9/17 and 20 at 12:30. Free.

EMPIRE STATE BALLET—Works choreographed by Barbara Striegel, the artistic director. Symphony Space. 9/14 at 8. $3.

EXPERIMENTAL DANCE THEATER—Modern-dance concert and demonstration. Kings Bay YMYWHA, Meinhard Building, 3495 Nostrand Ave., Brooklyn (648-7703). 9/15 at 7:30. $2.

TONIO GUERRA and dancers. *Coolness Spirals*, a complete evening of dance. White Dog Studio, 54 White St. (966-6347). 9/17-19 at 8:30. $4.

ANDREW JANNETTI/ANNE FLUCKIGER—*An Evening of Dances*. P.S. 122, 150 First Ave. (431-7313). 9/17-19 at 8:30. $5.

MARIKO KAMATA—Premiere performances of *The Profound World*, live music with drummer Gary Bloom and bassist Daniel Chusid; and afterward, performed by Tough City. Merce Cunningham Studio, 463 West St. (924-0077). 9/15, 16 at 8:30. $5.

RIVERSIDE DANCE FESTIVAL—*The Clown Conspiracy*, nonstop clowning; 9/15, 17 at 8; 9/19 at 2. . . Chamber Ballet of Caracas, 9/16, 18, 19 at 8. Riverside Church, 120th St. and the Drive (864-2929). $6.

PILAR RIOJA SPANISH DANCE COMPANY—A living anthology of Spanish dance—regional, flamenco, and classical. Gramercy Arts Theater, 138 E. 27th (889-2850). 9/15-10/10; Wed.-Sat. at 8, Tues. at 7, Sun. at 3. $6-$8.

TONI SMITH AND DANCERS—Jeanette Park, 55 Water St. 9/13 at 12:30; World Trade Center, Dey and Church Sts.; 9/14 at 12:15. City Hall Park, Broadway at Park Row; 9/15 at 12:30. Chase Manhattan Plaza, Nassau and Pine Sts.; 9/16 at 12:30.

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OTHER EVENTS

Happenings

LAST CALL, this weekend, for two annual favorites: 9/18-19, from midday to dark, the Washington Square Outdoor Art Show will still be up, starting at Fifth Ave. and 13th St., University Pl., south to 8th St., south of the park, to W. 3rd St. and Thompson Sts., south on La Guardia Pl. to Bleecker St., and then the crafts concentration south to Houston and the border of SoHo... The Feast of San Gennaro continues thru the 19th, too, in Little Italy, with most of the excitement after dark, when you can eat your way around the neighborhood.

HOW-TO, always a fascinating theme, is part of two events this weekend. Internationally known calligrapher Arthur Baker will head a one-day workshop in his art at the McBurney YMCA, 215 W. 23rd St. (741-9229), 9/19, noon-5. He'll talk about new developments, show new works, and work individually with each student. Each novice will complete an assignment and have it criticized. $25 includes materials and a book, and you must register in advance... Olden Photography Workshops offers field trips for lens-bugs, Sun. throughout the fall. 9/19, 10-5, the session is called "How to Photograph People," with Patt Blue taking the group to Coney Island. Techniques are practiced on the spot, and individual attention is given to each student. Learn how to approach a stranger for a photo and how to arrange a portrait composition. Advance registration is a must; phone 685-1234. Fee is $65, which includes the morning lecture/demonstration in the classroom, the field trip in the afternoon.

OPEN HOUSES—Sloane House YMCA, 356 W. 34th St. (760-5850), invites us to drop in, look around, and think about some of the many activities it offers through the year, from lunchtime exercise classes to apple-picking tours, a photography-class series, workshops, and a coffee house. Date is 9/16, 5-8 p.m... The New York Botanical Garden, in the Bronx, has a flourishing education department, with courses, workshops, tours, much more. To find out about any or all, visit the Garden's Watson Building, 9/15, 3-4:30 or 5:30-7. (220-8747)... NYU's School of Continuing Education is staging some free career seminars, so people can find out more about the courses offered. Some this week: 9/13, Human Resources Development: Personnel and Training (598-2100); 9/14, Professional Writing (598-7064); 9/15, Marketing and Advertising (598-2100). They'll be glad to tell you where, the hour for each, and more.

OUT-OF-TOWN DIVERSIONS, perhaps with an autumn jaunt in view: In Peekskill, N.Y., on the riverfront, a Culinary Festival, in which the largest lasagna in the world will be the pièce de résistance. Date is 9/19, 10:30-6, with foods, crafts, baking contest, fun for kids, and entertainment. $2, children over 4 $1. And we can sample that lasagna... Power boats and sailboats are on display 9/16-19 at the Norwalk, Conn., International In-Water Boat Show. 475 boats, from luxury yachts to inflatables, at the Norwalk Cove Marina, 10-7 daily. $5; children under 12, $2. Works by marine artist John Stobart will be on view during the show... Old Westbury Gardens, Westbury, L.I. (516-333-0048), hosts an antique auto show, 9/19. $3, $1 for children 6-12.

SOME WORDS ON THE ARTS—Soprano Birgit Nilsson will be interviewed by *Opera News* editor Robert Jacobson, and we can listen in. 9/16 at 8, at a meeting of the Wagner Society, at CUNY Graduate Center Auditorium, 33 W. 42nd St. (666-3436). $3... Casting techniques is the papermaking topic of artist Lynn Forgach, in a demonstration-talk and meet-the-artist program, 9/14-16, noon-3, at American Craft Museum II, 77 W. 45th St. (397-0605). Free... Club Mid, the Municipal Art Society offshoot, at the Urban Center, Madison Ave and 51st St., will offer a talk on the New York Public Library, during its regular free 12:30 series. Date is 9/15, and architect Lewis Davis is the expert. Free. The 22nd: Carnegie Hall... Another eminent architect, Philip Johnson, talks with Barbaralee Diamonstein in her conversational series at the New School, 66 W. 12th St. 9/15, 5-7; $8.

IN OTHER WORDS—The lecture season is hotting up, and one of the top series, at the 92nd Street Y, begins 9/20, when Isaac Bashevis Singer appears to read from his work. It's at 8 p.m., $7.50 for remaining tickets. Next in this series: Mary McCarthy, 10/4... "Taverns as the Center of American Life"—now there's a lively subject. Kym S. Rice has the perfect site for her talk—Fraunces Tavern, 54 Pearl St. (425-1778), 9/16 at 12:30 noon. The old-time museum-restaurant will stage an exhibit on taverns as an American way of life in December, and this lecture is the first of a monthly series, lasting into next year. Free... More history in a talk by historian Oscar Israelowitz, on the synagogues of early New York. Date is 9/16 at 12:15, at the Mercantile Library, 17 E. 47th St. (755-6710), and it's free.

HAWK WATCH—Migrating "flights" of the beautiful birds will be in the vicinity soon, and we can watch for them 9/19 and 26, at 10 a.m., up at Wave Hill, Riverdale (549-2055). $1.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

PARKS TOURS, in the boroughs, led by the Urban Park Rangers. All are free... Bronx (822-4336): 9/19, a look at bugs-'n'-butterflies in Van Cortlandt Park; meet at 10a.m., Van Cortlandt Golfhouse... Brooklyn (856-4210): 9/19, natural oddities of Prospect Park; meet at 1, Picnic House/Golden Age Center near 5th St. and Prospect Park West entrance... Manhattan: 9/14, Central Park on horseback (no beginners, please). Phone 724-5101 to reserve ($16, for the horse for this one-hour ride). 9/18, Riverside Park; meet at 2 at the Soldiers and Sailors Monument, 89th St. and Riverside Dr. (787-1440). 9/19, A Victorian Promenade walk (397-3091); meet at 2, the Dairy, 65th St. between the Zoo and the Carousel... Queens (699-6722): 9/19, learn sand and wind dynamics at Far Rockaway; meet at 11, Beach 9th St. and the Promenade... Staten Island (442-1304): 9/19, An Intergalactic Flight to the Stars; meet at 8, Silver Lake Tennis House, corner of Hart Blvd. and Revere St.

JERSEY CITY—Tour Gothic and Renaissance-style churches with architectural historian J.D. Selig. 9/19, meet at 1:30, City Hall, two blocks south of PATH Grove St. station. $1.

GREENWICH VILLAGE—(Part 2), "A Personality of Its Own." Tour with New York Walk-About (582-3460). 9/19 at 11 a.m. or 2, meet on the southwest corner of Waverly Place and 6th Ave. $4.

SLOANE HOUSE Y—Walking tours from the Y, 356 W. 34th St. (760-5850). 9/13 at 6: Chinatown/Little Italy. 9/15 at noon: Greenwich Village. 9/16 at noon: SoHo; at 6 p.m. Greenwhich Village. 9/17 at noon: Chinatown/Little Italy. 9/19 at 1: Orchard St. market tour and brunch. $1 each tour. 9/18 at 11: Photograph street acts; reservations required (760-5885); $6.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 9/18, Prospect Park, Brooklyn. Phone for directions and details (291-6825). $15.

REGULARLY SCHEDULED TOURS—Forage for your food, in nature walks with Madeline Greenberg, to identify and gather wild foods. Sun. day trips, $7 (674-8742)... Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must... Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Downtown Walk, from 127 John St., Mon-Fri. at 10; $10... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $3.75, children $2.65... Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). Each Thurs. at 11 a.m.: Oakland Lake walks. Sat. at 1: Woodland walk. $1... Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 and 4, from Administration Bldg. Visits to National Landmark buildings. Free... Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. Away thru 9/16. 9/17 at 8:05, 9/18 at 7:35, 9/19 at 1:35, vs. St. Louis. 9/20 at 7:35, vs. Montreal... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. Away through 9/19. 9/20, 9/21, 9/22 at 8, vs. Cleveland.

FOOTBALL—Giants at Giants Stadium, Meadowlands, E. Rutherford, N.J. (201-935-8222). $11-$14. 9/20 at 9 p.m., vs. Green Bay Packers... **Jets,** at Shea Stadium, Flushing (421-6600). $10-$14. Next home game: 10/3 at 1, vs. Houston.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Playoff schedule not definite at press time.

SIXTH ANNUAL CROQUET TOURNAMENT.—64 men and women compete at the croquet greens, Sheep Meadow, in Central Park. 9/15 to 9/19, daily 9-6. Free.

BOXING—Featherweight Championship and 100 rounds of boxing. Felt Forum, Madison Square Garden (564-4400). 9/15 at 7:30. $16-$51.

RACING—The thoroughbreds are at Belmont Park, Elmont. L.I. (641-4700). Daily ex. Tues. Post time 1; Sun. 1:05. $2... Roosevelt Raceway, Westbury, L.I. Trotting races nightly ex. Sun., post time at 8. $2.25, $3.25 (516-222-2000).

Children

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. (559-4259). 9/18 at 11 a.m., "Pantomuse," with flutist-mime Jane Adler. Free.

LITTLE MOOFY PUPPETOIDS PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. O. Henry Pizzeria, Sixth Ave. and W. 4th St. (691-8930). Sat. at 1. $3.

STORYTELLING, every Sat. at 11 a.m. Central Park at the Hans Christian Andersen statue, the model-boat pond, near Fifth Ave. and 72nd St. 9/18: Lorraine Ackerman relates Ruth Bornstein's "The Dancing Man." Free.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. at 2:30. $4 (reservations required; all adults must be with a child).

THUNDERBIRD DANCERS—Songs and dances of American Indians, with costumes and instruments. Central Park, Belvedere Castle at 79th St. south of the Great Lawn. 9/19 at 1. Free.

CASTLES IN THE AIR, poetry workshop with Rhoda Waller. At Belvedere Castle in Central Park, 79th Street south of the Great Lawn. 9/18. $2 per family (children must be accompanied by adult). Call 397-3156 Wed.-Sat. 11-4 for reservations and times.

CHILDREN'S "NIGHTCLUB" REVUE—**"Youngstars,"** a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Wed. at 7, Sat. at 7, Sun. at 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In Children's Bookshop: Storytime every Sat. and Sun. at 3. 8/18 at 1:30: guitarist Jerry Vovesko; legends and chants... 9/19 at 1:30: Richard Lewis reads from his "The Luminous Landscape," and talks about Chinese poets and painters.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... 9/18 at 1:30, a Guatemalan Flower Basket Relay, also a program on Guatemala... 9/19 at 1:30, films: "A Little Girl and a Gunny Wolf" and "Skinny and Fatty."

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/17, 18, Junior Mance with Marty Rivera. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 9/13, Ester Blue; Sabrina Carnesi. 9/14-19, Stanley Turrentine. 9/20, The Dean Pratt Big Band. 9/21-26, Joe Williams. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 9/15, The Lounge Lizards. 9/17, 18, Jon Lucien. 9/21, The Nighthawks; The Uptown Horn Band. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9, 10, & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter returns, Wed.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 9/18, Double Decker String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 9/19, Ray Alexander Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/14, 15, Cedar Walton Quartet. 9/16-19, Hank Jones; Pepper Adams Quintet. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 9/16, Triona and Micheal O'Dohmnaill. 9/18, Eric Andersen. 9/23, Johnny Cunningham. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 9/13, 20, Bob Cunningham and Bross Townsend. 9/14-18, Marion Cowings with Kenny Barron. 9/21-25, Kenny Brawner. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, The Nabil Totah Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 9/14, Julie Davidson. 9/15, 16, Emily Long; James Humphrey. 9/17, 18, Noreen; Riding on a Blue Note. 9/20, Louise Sulzer. 9/21, Julie Davidson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 9/14-18, pianist Hilton Ruiz with Major Holley on bass. Sun. & Mon. pianist Fred Hersch with George Mraz on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 9/13, Amina Claudine Myers with Henry Threadgill & Fred Hopkins. 9/14-18, Abbey Lincoln. 9/19, Sheila Jordan; Harvie Swartz Duo. 9/20, 21, Anne Marie Moss. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 9/10-10/9, Mel Torme returns, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/25, pianist-singer Blossom Dearie, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 9/18, Lisa Sokolow with Peter Bacchus on flute and Bill Bickford on guitar. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. Tues.-Sun. at 8, *Singles*, a musical revue. 9/14, The Arlen Roth Band. 9/15, Stormin' Norman & Suzy. 9/16, 17, Bonnie Kolac. 9/18, The Strangers. 9/19, Rollo; The Gents. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Ben Ventura and his All-Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 9/13, Nails. 9/14, Black Uhuru. 9/16-18, Joe Cocker. 9/20, Yellowman. 9/22, Nick Lowe & Paul Carrack with Noise to Go. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30&11. 9/13-15, Dave Liebman; Bill Evans; Tom Varner; Andy Laverne; Rufus Reid; Victor Lewis. 9/16, 17, Onaje Alan Gumbs. 9/18, 19, Doc Powell. 9/20, Widespread Jazz Orchestra. 9/21, Ear Candy with Earl McIntyre. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 9/13, Danny Grae. 9/14, The Neighborhood. 9/15, Paranoids; Chow Fun Band. 9/16, Andronyx. 9/17, Internationals. 9/18, Holly Woodlawn. 9/19, Emile Yoan & the Ancestors. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 9/13, Joanne Brackeen Trio. 9/14-18, Randy Weston. 9/19, 20, Idris Muhammed. 9/21-25, Jimmy McGriff Quartet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 9/14-25, Joyce Bryant sings Tues.-Sat. at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 9/13, Herbie Mann and His Family of Mann. 9/20, Millie, Jocelyn 'n Vecinos, Lebre & Frank Wess. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 9/13, 20, Mel Lewis Big Band. 9/14-19, George Adams; Don Pullen Quartet. 9/21-26, Zoot Sims Quartet. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 9/13-18, pianist Larry Willis with George Mraz on bass. 9/19, John Basile with Michael Moore. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 9/13, Sawback Sally. 9/14, 15, Peach Fish Pie. 9/16, Swing Fever. 9/17, 18, Soozie Tyrell and Great Balls of Fire. 9/19, The Pearl Studs. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 9/14, 15, Asleep at the Wheel; Smokey Boys. 9/16, Kinky Friedman; Inside Straight. 9/17, 18, Shakeouts; Deadly Ernest. 9/19, 20, Richard Thompson; Willie and Annie Nininger. 9/21, Burrito Brothers; Leroi Parnell. 9/22, 23, Jonathan Richman & the Modern Lovers; Schoolgirls. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 9/17, comedian-impressionist Dennis Blair returns, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment Wed.-Sat. at 10, by comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., piano bar/magic with George Young and singer Pamela Smith. Thurs., Guy Davis. Fri.-Sat., magician Laurence Parsons. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 10/2, Joe Barone & Lilly Ann Carroll alternating with the Tommy Furtado Trio, nightly except Sun. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous showgirls, exotic production numbers, and specialty acts. Nightly at 9:30 & 11:30. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant

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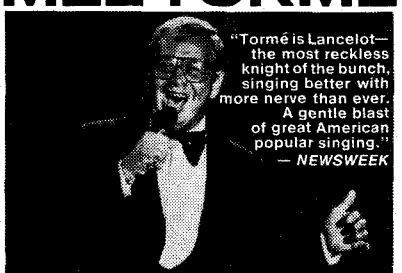
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with carabet. 9/14, 15, Vanessa Campbell. 9/16, Lisa Quinn. 9/17, 18, Those Gennaro Sisters. 9/14-18, Susan Edwards. Shows at 8:30 & 11. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. *"A Night at the Movies"* with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 9/13, 14, Henrietta Valor. 9/15-18, 21-25, Karen Mason. AE, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 9/14-18, singer Connie Fredericks, nightly at 9 & 11. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona. . .."* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, *"Forbidden Broadway"*, a musical comedy satire. 9/14, Animal Crackers. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Caliente with Jina Jaina and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 9/13, Cheri Bennett revue. 9/14, Gus Piccone. 9/15, John Fricke. 9/16, 17, *Old Friends* revue. 9/19, Young Legends. Mon.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** From 9/15, Steve Ross his piano, his songs, every Wed.-Sat. from 9:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 9/18, jazz pianist Marian McPartland with Steve LaSpina on bass, Sun.-Thurs., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Fri. 6:30-11:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Singer Michael Ester, Wed.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

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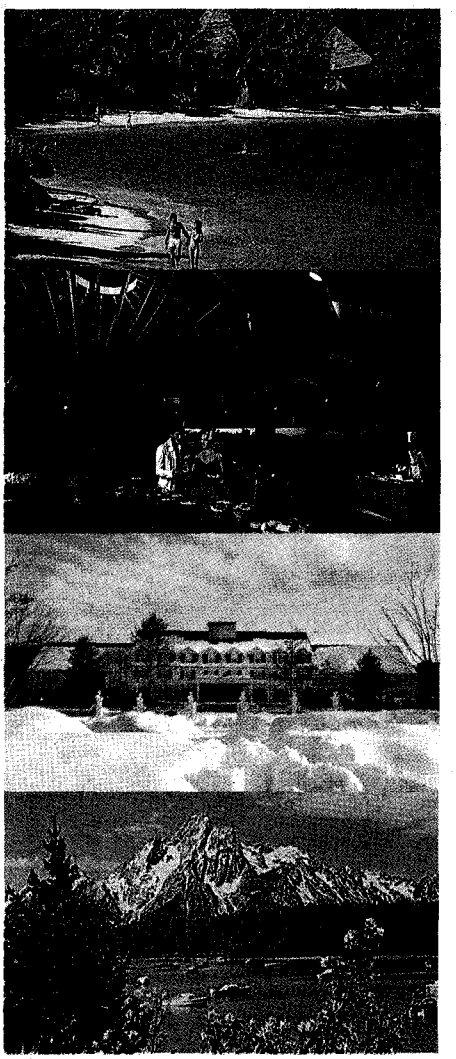
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SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge, thru 10/2, Billy Fellows returns, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 10/8, pianist-singer Kathleen Landis, Mon.-Fri. from 9-1 a.m. **Astor's:** Pianist Tommy Furtado, Mon.-Sat. 5:30-8:30. Disco from 8:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 8 to midnight, Tues.-Sat. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkins returns, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/13, 20, Drinda La Lumia; Island Swing. 9/14, Randa McNamara. 9/15, Jeannie Rule; Ortleb & Steele. 9/16, Borneman & Greenhouse. 9/17, Nancy La Mott. 9/18, Tim Briggs; Teri Lynn Paul. 9/19, Elise Jamison; Beverly Cosham. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 9/14-18, 21-25, Ralph Sutton. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Bill Halsey nightly from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Mickey Havens in the lounge Tues.-Sat. from 7. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat., 11:30 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sat. from 7:30-midnight. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

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RADIO HIGHLIGHTS

Wed., Sept. 15

2:06/WQXR-AM/FM—Dvorak: The Golden Spinningwheel, Op. 109.
3:00/WNCN—Corrette: Solo Violin Concert (Melkus).
4:00/WNCN—Sibelius: Pelleas et Melisande, Op. 46: Suite (Rozhdestvensky).
5:00/WKCR—Opera Topics: 1982 American Opera Auditions.
WNCN—Chopin: Scherzo #1 in b, Op. 20 (Vasary).
5:06/WQXR-AM/FM—Breton: Andalusian Scenes: March & Saeta.
6:00/WNCN—Holst: Perfect Fool, Op. 39: Ballet Suite (Previn).
7:00/WNCN—Mahler: Songs of a Wayfarer (Miller/Walter).
8:00/WNCN—R. Strauss: Don Juan, Op. 20 (Price/Mehta). Live from Lincoln Center. Simulcast with WNET/13.
8:06/WQXR-AM/FM—Vaughan Williams: Fantasia on a Theme by Thomas Tallis.
10:30/WNCN—Mozart: Kyrie in d (Lovass, Kiilunen, Crook, Oosterkamp/Bour).
11:30/WNCN—C.P.E. Bach: Fantasias in D, F & A (Garvey).

Thu., Sept. 16

2:06/WQXR-AM/FM—Bach: Fugue in g.
3:00/WNCN—Prokofiev: Qt #2, Op. 92 (Novak String Qt).
4:00/WNCN—Czerny: Fantasia Concertante for Piano, Flute & Cello, Op. 256 (Hoogland), Vester, Bylsma).
5:00/WNCN—Mozart: Violin & Piano Sonata in e (Druian, Szell).
5:06/WQXR-AM/FM—Mouret: Fanfares for Trumpets, Kettledrums, Violins & Oboes.
6:00/WNCN—Paganini: Sonata Concertata for Violin & Guitar in A (Terebesi, Prunnbauer).
7:00/WNCN—C. Schumann: Piano Cto #1 in a (Ponti/Schmidt-Gertenbach).
8:00/WNCN—Bach: French Suite #5 in G (Dreyfus).
8:06/WQXR-AM/FM—Brahms: Piano Cto #2 in B-Flat.
10:00/WNCN—Goldmark: "Rustic Wedding" Sym, Op. 26 (Bernstein).
11:00/WNCN—Stravinsky: Mavra: Chanson Russe (P. Fournier, Lush).

Fri., Sept. 17

2:06/WQXR-AM/FM—Handel: Cto in F.
3:00/WNCN—Purcell: Chacony for Strings in g (Britten).
WNYC—Rameau: Keyboard Works (Meyer).
4:00/WNCN—Buxtehude: Violin, Viola da Gamba & Harpsichord Sonata in a, Op. 1, #3 (Brink, Davidoff, Pinkham).
5:00/WNCN—Viotti: Flute Qt in c, #2 (Rampal, Gendre, Lepauw, Bex).
5:06/WQXR-AM/FM—Smetana: The Bartered Bride: Furiant.
6:00/WNCN—Vivaldi: Cto for 2 Orchs in C (I Solisti di Milano, Les Solistes de Bruxelles).
6:30/WNYC—Pushkin: on the Operatic Stage.
7:00/WNCN—Griffes: Roman Sketches, Op. 7: The White Peacock (Keene).
7:30/WNYC—Verdi: Un Ballo in Maschera (Caballe, Pavarotti, Battle, Baldani, Wixell, Woodman, Langan, Stapp/Adler).
8:00/WNCN—Couperin: Pieces de Clavecin: Ordre #15 (Puyana).
8:06/WQXR-AM/FM—Verdi: Requiem: Dies Irae & Lux Aeterna.
9:06/WQXR-AM/FM—Mozart: Qt in D (Delos String Qt).
11:00/WNCN—Boccherini: Qnt in E-Flat, Op. 29, #5 (S. Kuijken, Stuurop, Dael, Bijlsma, W. Kuijken).

Sat., Sept. 18

10:00 a.m./WNCN—Telemann: Trio Sonata in C (Boeke, A. Harnoncourt, Moller, Asperen).
10:06 a.m./WQXR-AM/FM—Haydn: Sym #47 in G.
12:00/WNCN—Chabrier: Suite Pastorale (Ansermet).
12:06/WQXR-AM/FM—Wagner: Gotterdammerung: Brunnhilde! Heilige Braut.
1:00/WNCN—Kodaly: Peacock Variations (Rampal/Akiyama).
2:06/WQXR-AM/FM—Puccini: La Rondine.
3:00/WNCN—Ives: Where the Eagle (Fischer-Dieskau, Ponti).
WNYC—English Church Music by **Byrd, Purcell** & others (Choirs of: Christ Church Cathedral, Oxford, King's & St. John's Colleges, Cambridge, & St. Thomas's Church).
4:00/WNCN—B. Marcello: Recorder & Continuo Sonata in g, Op. 2, #11 (Clemencic, Kecskes, Jaccottet).
5:06/WQXR-AM/FM—Offenbach: Les Belles Americaines.
6:00/WNCN—Parker: Valse Gracile, Op. 49, #3 (Frager).
6:30/WQXR-AM/FM—Bloch: String Qt #3.
7:00/WNCN—Glazounov: Concert Waltz #1 in D, Op. 47 (Ansermet).
8:06/WQXR-AM/FM—Grieg: Violin Sonata #2 in G, Op. 13.
9:00/WNCN—Holst: Planets, Op. 32 (Solti).
9:06/WQXR-AM/FM—Schumann: Sym #4 (Firkusny/Masur).
11:00/WNCN—Handel: Violin & Continuo Sonata in A, Op. 1, #14 (Suk, Ruzickova).
WNYC—Brian Eno: Music for Films.

Sun. Sept. 19

10:00 a.m./WNCN—Soler: Guitar Sonata in E (Yepes).
WNYC—Beaux Arts Trio & guests.
10:06 a.m./WQXR-AM/FM—Clementi: Sym #2 in D.
11:00 a.m./WNCN—Haydn: Te Deum in C; Mass in B (Valente, Hintermeier, Wildhaber, Korn, Kudlicki/Melles).
1:00/WNCN—Rachmaninov: Sym #2 in e, Op. 27 (Commissiona).
1:06/WQXR-AM/FM—Sibelius: Sym #2 in d (Beecham).
3:00/WNCN—Alkan: Etudes in Minro Keys, Op. 39, #1-3 (Smith).
3:06/WQXR-AM/FM—Stravinsky: Sym in 3 Movements (Bernstein).
5:00/WNCN—Halvorsen: Norwegian Rhapsody #2 (Fjeldstad).
5:06/WQXR-AM/FM—Horacio Gutierrez, pianist.
6:00/WNCN—Rameau: Les Paladins: Suite #1 (Colombo).
WNYC—Handel: Eternal Source of Light Divine (Robison, Burns, Harada, Swensen, Nickrenz, Lesser, Cooper, Wadsworth, Hoch, Emerson String Qt).
7:00/WNCN—Puccini: Madama Butterfly: Highlights (Scotto, Stasio, Bergonzi, Panerai/Barbirolli).
7:06/WQXR-AM/FM—Bellini: Norma: Casta diva.
8:00/WNYC—Saint-Saens: Piano Cto #4 in c, Op. 44 (Entremont/Slatkin).
8:06/WQXR-AM/FM—Donizetti: Maria Stuarda.
10:00/WNYC—W. Schumann: String Qt #3 (Concord String Qt, Putnam, Kang, Rosen, Schachter).

Mon., Sept. 20

2:06/WQXR-AM/FM—Vaughan Williams: In Windsor Forest.
3:00/WNCN—Milhaud: Suite for Violin, Clarinet & Piano (Members of Musici Moraviensea).
WNYC—A Tribute to William Kapell, the late pianist, on his 60th birthday.
4:00/WNCN—Vorisek: Sym in D (Vajnar).
5:00/WNCN—Zelenka: Capriccio #1 in D (Wijnkoop).
5:06/WQXR-AM/FM—Prokofiev: Cinderella: Mazurka, Dance of the 4 Companions, Mazurka #2.
6:00/WNCN—Tchaikovsky: Francesca da Rimini, Op. 32 (Varviso).
6:30/WNYC—Ives: From the Steeples & the Mountains (American Brass Qnt.).
7:00/WNCN—Liszt: Mephisto Waltz #1 (Kapell).
8:00/WNCN—Bizet: Carmen (Obraztsova, Domingo/Kleiber). Simulcast with WNET/13.
WNYC—Ravel: Sheherazade (von Stade, Ozawa).
8:06/WQXR-AM/FM—Lalo: Cello Cto in d.
9:06/WQXR-AM/FM—Mahler: Sym #3 in d (Abbado).
11:00/WNCN—Weill: Cello & Piano Sonata (Grossman, Walsh).
WNYC—Henze: Wind Qnt (Dorian).

Tue., Sept. 21

2:06/WQXR-AM/FM—Vivaldi: Cto in c.
3:00/WNCN—Dohnanyi: Variations on a Nursery Song, Op. 25 (Katchen/Boult).
WNYC—Sheppard: "Cantate" Mass.
4:00/WNCN—Szabo: Lyric Suite (Nemeth).
5:00/WNCN—Saint-Saens: Cello Cto #1 in a, Op. 33 (Rostropovich/Giulini).
5:06/WQXR-AM/FM—Meyerbeer: Les Huguenots: Act I: Nobles signeurs, salut!
6:00/WNCN—Boyce: Cto Grosso for Strings in e (Dobson).
6:30/WNYC—Thomson: Autumn (Marriner).
7:00/WNCN—Holst: Egdon Heath, Op. 47 (Previn).
8:00/WNCN—Ravel: Don Quichotte a Dulcinee (Hagegard, Schuback). Recorded at the 92nd St. YM-YWHA.
WNYC—F. Caccini: O che nuovo stupor (van Egmond, Leonhardt Consort).
9:06/WQXR-AM/FM—Verdi: Aida.
10:00/WNCN—Haydn: Sym #101 in D "The Clock" (Welting, Scown, Ellis/Weller).
11:00/WNYC—Bach: Partita in a for Solo Glute (Baron).

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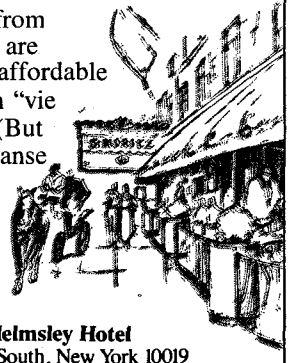

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Mon,Tue/Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
H Mon/**Movie:** The Kid From Not So Big
S Thu/**Movie:** Young and Free

6:25
7 Listen and Learn

6:30
2 Captain Kangaroo
4 Early Today
5 Popeye
11 Magilla Gorilla
13 Wed-Fri,Tue/Captioned News
H Wed/Who Are the Debolts - and Where Did They Get 19 Kids?
Thu/**Movie:** Pardon Me For Living
Fri/**Movie:** Journey to the Outer Limits
Tue/Video Jukebox
S Mon/Two Dangerous Ladies

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
13 Nightly Business Report
H Thu/**Movie:** The Looney Looney Looney Bugs Bunny Movie
Tue/**Movie:** Lion of the Desert
S Wed/**Movie:** Moscow Does Not Believe in Tears
Fri/Faerie Tale Theatre
Tue/Showtime's Hollywood

7:30
5 Herculoids
9 Jim Bakker
11 Pink Panther
13 MacNeil/Lehrer Report
H Wed/Race for the Pennant
Fri/Video Jukebox
Mon/**Movie:** Pardon Me for Living
S Thu/Showtime Short Picks
Mon/**Movie:** The Hunter
Tue/**Movie:** Trilogy

8:00
5 Woody and Friends
11 MGM Cartoon Festival
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
H Wed/**Movie:** Rollercoaster
Fri/Inside the NFL
Mon/**Movie:** Circle of Two
S Thu/The Cancer Confrontation
Fri/Country Goes to England

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Josie and the Pussycats
13 Over Easy
H Thu/**Movie:** Looker

9:00
2 Match Game
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
H Fri/Yesteryear 1969
S Thu/Marvin Hamlisch: They're Playing My Song
Tue/Faerie Tale Theatre

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
S Wed,Fri,Mon/Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Munsters
13 Instructional programming thru 4 p.m.
H Wed/**Movie:** Tulips
Thu/**Movie:** St. Helens
Fri/**Movie:** Contract on Cherry Street
Mon/**Movie:** Foul Play
Tue/**Movie:** Rollercoaster
S Wed/**Movie:** Action of the Tiger
Thu/**Movie:** Outrage
Fri/**Movie:** The Badlanders
Mon/**Movie:** Tribute to a Bad Man
Tue/**Movie:** North by Northwest

10:30
2 Alice
4 Wheel of Fortune
7 Mon,Tue/So You Think You Got Troubles?!
11 Civic Programming
W Wed/**Movie:** Barbarella
Thu/**Movie:** Delusion
Fri/**Movie:** Survivor
Mon/**Movie:** Little Mermaid
Tue/**Movie:** Heart to Heart

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough

11:30
9 Celebrity Bullseye
11 Odd Couple
H Fri/**Movie:** Headin' for Broadway

12 NOON
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Good Times
H Thu/Consumer Reports Presents
Mon/**Movie:** Harry's War
Tue/**Movie:** Looker
S Wed-Fri/Romance
Mon/Marvin Hamlisch: They're Playing My Song

12:30
2 Young the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Thu/**Movie:** Circle of Two
Fri/**Movie:** The Pilot
S Wed/**Movie:** The Blue Lagoon
Thu/**Movie:** . . .All the Marbles
Fri/**Movie:** Harry's War
Tue/3rd N.Y. Big Laff Off

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** Desperate Hours (1955). Humphrey Bogart, Fredric March. Escaped convicts hide out in an innocent family's home.
Thu/**Movie:** In a Lonely Place (1950). Humphrey Bogart, Gloria Grahame. Nicholas Ray's unusual murder mystery-romance
Fri/**Movie:** Sirocco (1951). Humphrey Bogart, Marta Toren. Gunrunning in 1920s Syria.
Mon/**Movie:** The Pirate (1948). Judy Garland, Gene Kelly. Marvelous Vincente Minelli version of Cole Porter's musical.
Tue/**Movie:** The Last Challenge (1967). Glenn Ford, Angie Dickinson. A young upstart challenges an aging gunfighter.
11 700 Club
H Wed/Bus Stop
S Mon/The Cancer Confrontation

1:30
2 As the World Turns
5 Chico and The Man
7 One Life to Live
H **Movie:** Cattle Annie and Little Britches
S Tue/**Movie:** Harry's War

2:00
4 Another World
5 Addams Family
11 Magic Garden
H Mon/Hepburn & Tracy
S Mon/Aerobicize

2:10
S Fri/Aerobicize

2:15
S Wed/Aerobicize

2:30
2 Capitol
5 Bewitched
11 Krofft Superstars
H Thu/**Movie:** Mommie Dearest
Fri/**Movie:** Greased Lightning
S Wed/Jonathan Winters
Thu/**Movie:** Key to the City
Fri/Country Goes to England
Mon/The Seven Wishes of a Rich Kid

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
11 Tom and Jerry
H Wed/**Movie:** Rollercoaster
Mon/**Movie:** Mommie Dearest
S Wed/Two Dangerous Ladies

3:30
5 Gilligan's Island
H Tue/**Movie:** Greased Lightning
S Mon/Two Dangerous Ladies
Tue/Showtimes Hollywood

4:00
2 Barnaby Jones
4 Wed-Fri/Here's Lucy
Mon, Tue/Romance Theatre
5 Little Rascals
7 Edge of Night
9 Wed-Fri/Pitfall
Mon, Tue/Soap World
11 Scooby Doo
13 Sesame Street
S Wed,Tue/**Movie:** Young and Free
Fri/Mark Twain Theatre

4:30
4 Wed-Fri/Mary Tyler Moore
Mon,Tue/More Real People
5 What's Happening
7 People's Court
9 Wed-Fri/Match Game
Mon/**Movie:** The Jealousy Factor (1971). Burt Reynolds, Richard Anderson. Reynolds is detective Dan August.
Tue/**Movie:** Jack of Diamonds (1967). George Hamilton, Joseph Cotten. The lackluster adventures of a jewel thief.
11 Pink Panther
H Fri/Video Jukebox
S Thu/**Movie:** My Champion
Mon/**Movie:** Moscow Does Not Believe in Tears

5:00
2 4 7 News
5 Wonder Woman
9 Wed/**Movie:** There's a Girl in My Soup (1970). Peter Sellers, Goldie Hawn. So-so comedy about a middle-aged man and a strange young woman who moves in with him.
Thu/**Movie:** After the Fox (1966). Peter Sellers, Victor Mature. Sellers is memorable as a celebrated Italian criminal with a grand scheme.
Fri/Maude
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
H Wed/**Movie:** The Kid From Not So Big
Thu/**Movie:** Pardon Me For Living
Fri/Journey to the Outer Limits

5:30
9 Fri/**Baseball:** Mets vs St. Louis
13 Electric Company
H Thu/**Movie:** The Looney Looney Looney Bugs Bunny Movie
Mon/**Movie:** Pardon Me For Living
Tue/**Movie:** Black Beauty
S Wed/**Movie:** Mommie Dearest
Tue/Country Goes to England

Evening, Sept. 15-17 and 20-21

Wed., Sept. 15

6:00
2 4 7 News
5 Charlie's Angels
11 Laverne & Shirley
13 3-2-1 Contact
21 Here's to Your Health
31 Brooklyn College Presents

6:30
7 News
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment
H Race for the Pennant

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 **Baseball:** Mets vs. Expos
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice
H Who Are the Debolts - And Where Did They Get 19 Kids?

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
11 News
13 MacNeil/Lehrer
21 Inside Business Today
31 Fundraiser

8:00
2 CBS Reports
4 Real People
5 PM Magazine
7 Phoenix
11 **Movie:** The Wheeler Dealers (1963). James Garner, Lee Remick. A farce with Texas millionaires, Surprisingly well done.
13 Live From Lincoln Center: New York Philharmonic, Zubin Mehta conducting. Mozart's "Jupiter Symphony" and Strauss's "Don Juan."
21 All Creatures Great and Small
H **Movie:** Which Way is Up?
N **Movie:**Rock 'n' Roll High School

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(S) Bizarre
(W) **Movie:** Outrageous!

8:25
(31) An Evening with Webster Lewis

8:30
(5) Carol Burnett
(S) **Movie:** Death Valley

9:00
(2) **TV Movie:** Firepower (1979). Sophia Loren, James Coburn.
(4) Facts of Life
(5) Merv Show
(7) Fall Guy
(21) *Alfred Hitchcock* Presents

9:30
(4) Love, Sidney
(9) You Asked For It
(21) Doctor in the House

9:35
(31) A Bayon Legend

9:45
(W) **Movie:** Where's Pappa?

10:00
(4) Quincy
(5) (11) News
(7) Dynasty
(9) Nine on N.J.
(13) Paper Chase
(21) To the Manor Born
(H) Teddy Pendergrass in Concert
(N) **Movie:** Over the Edge
(S) **Movie:** Lunch Wagon

10:15
(W) Evening at Pops: George Benson

10:30
(9) Apple Polishers
(11) Metropolitan Report
(21) Butterflies

11:00
(2) (4) (7) News
(5) M*A*S*H
(9) Pitfall
(11) Twilight Zone
(13) Dick Cavett
(21) Inside Business Today
(H) **Movie:** Agency

11:15
(W) **Movie:** Billy Jack

11:30
(2) Archie Bunker's Place
(4) Tonight
(5) Mission: Impossible
(7) Nightline
(9) *Ironside*
(11) Saturday Night
(13) Masterpiece Theatre: Testament of Youth
(21) Captioned News
(S) Romance

12 MIDNIGHT
(2) **Movie:** I Never Promised You a Rose Garden (1977). Bibi Andersson, Kathleen Quinlan.
(7) Love Boat
(21) Latenight
(N) **Movie:** Premonition
(S) **Movie:** Mommie Dearest

12:30
(4) David Letterman
(5) Rat Patrol
(9) **Movie:** The Set-Up (1949). Robert Ryan, Audrey Totter. Ryan is great as a boxer who won't fight crookedly.
(11) Star Trek

12:35
(H) **Movie:** The Nesting

1:00
(5) Get Smart

1:10
(7) **Movie:** Girl in the Red Velvet Swing (1955). Ray Milland, Joan Collins.

1:30
(4) (11) News
(5) Love American Style

1:50
(2) **TV Movie:** Short Stories of Love (1974). Bill Bixby, Julie Sommars.

2:00
(5) **Movie:** Night Creatures (1962). Peter Cushing, Yvonne Romain. Entertaining horror tale of dead pirates.
(9) Joe Franklin
(11) **Movie:** The File on Thelma Jordan (1949). Barbara Stanwyck, Wendell Corey. A D.A. gets his girlfriend acquitted for murder.

2:15
(S) **Movie:** The Blue Lagoon

2:20
(H) **Movie:** Tulips

2:30
(4) Uncle Floyd

3:00
(4) Mary Tyler Moore
(7) News
(9) **Movie:** Claudia (1943). Dorothy McGuire, Robert Young. Engaging story of a young bride who matures with hardship.

3:30
(4) Dark Shadows

3:46
(2) **Movie:** Hit Lady (1974). Yvette Mimieux, Dack Rambo.

3:55
(H) **Movie:** Which Way is Up?

4:00
(4) Millionaire
(11) Best of Groucho
(S) **Movie:** Death Valley

4:30
(11) Abbott and Costello

5:00
(11) Biography

5:30
(9) *Morning Stretch*
(11) Black Conversations
(H) Teddy Pendergrass in Concert
(S) Jonathan Winters

Thu., Sept. 16

6:00
(2) (4) (7) News
(5) Charlie's Angels
(11) Barney Miller
(13) 3-2-1 Contact
(21) Here's to Your Health
(31) N.Y.U. Broadcast Lab

6:30
(11) Jeffersons
(13) N.J. Nightly News
(21) Magic of Oil Painting
(31) City Comment

6:45
(31) News from City Hall

6:55
(21) National Geographic

7:00
(2) (4) (7) (11) News
(5) M*A*S*H
(9) Celebrity Bullseye
(13) Nightly Business Report
(31) Righteous Apples
(H) Consumer Reports Presents

7:30
(2) Muppets
(4) Family Feud
(5) All in the Family
(7) So You Think You Got Troubles?!
(9) You Asked For It
(11) **Baseball:** Yankees vs. Baltimore
(13) MacNeil/Lehrer
(21) Last Chance Garage
(31) Fundraiser
(H) Inside the NFL
(S) Aerobicize
(W) **Baseball:** Mets vs. Montreal

7:40
(31) Evening at Pops: Ray Charles

8:00
(2) Magnum, P.I.
(4) Fame
(5) **Special:** Discover the World of Science
(7) Joanie Loves Chachi
(9) **Movie:** Sweet Revenge (1973). Stockard Channing, Ed Asner. Story of an ugly girl made beautiful by surgery who avenges her humiliation by the men in her past.
(13) Fawlty Towers
(21) Long Island Speak-Out
(N) **Movie:** Fraternity Row
(S) **Movie:** The Hunter

8:30
(7) **Football**
(13) Sneak Previews
(H) **Movie:** Circle of Two

9:00
(2) Simon & Simon
(4) Gimme a Break
(5) Merv Show
(13) **Movie:** Another Part of the Forest (1948). Fredric March, Ann Blyth, Dan Duryea.
(21) Sneak Previews
(31) Humanities Through the Arts

9:30
(4) Teachers Only
(21) This Old House
(31) Understanding Human Behavior

10:00
(2) Knots Landing
(4) Hill Street Blues
(5) (11) News
(9) New York Report
(21) Dialogue: Jonas Salk/Yehudi Menuhin
(31) Japan: Living/Changing Tradition
(N) **Movie:** Happy Birthday to Me
(S) Bizarre
(W) **Movie:** Outland

10:15
(H) **Movie:** Looker

10:30
(9) Meet the Mayors

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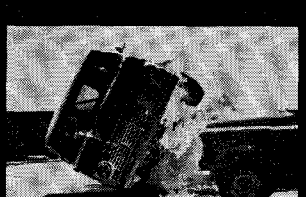
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TELEVISION

11 Metropolitan Report
31 It's Everybody's Business
S Marvin Hamlisch: They're Playing My Song

10:35
13 New York & Co.

11:00
2 4 News
5 M*A*S*H
9 Paul Hogan
11 Twilight Zone
13 Dick Cavett
21 Last Chance Garage
31 Focus on Society

11:05
13 Dick Cavett

11:30
2 Quincy
4 Tonight
5 Mission: Impossible
7 News
9 Racing from Roosevelt
11 Saturday Night
13 Paper Chase
21 Captioned News
31 American Story
S Romance

11:35
13 Paper Chase

11:50
H **Movie:** Mommie Dearest

12 MIDNIGHT
7 Nightline
9 **Movie:** A Place for Lovers (1969). Faye Dunaway, Marcello Mastroianni. Sappy Vittorio de Sica romance.
21 Latenight
N **Movie:** Up the Academy
S **Movie:** All the Marbles
W **Movie:** Immoral One

12:30
4 David Letterman
5 Rat Patrol
7 **Movie:** The Cavern (1965). John Saxon, Larry Hagman.
11 Star Trek

12:40
2 McCloud

1:00
5 **Special:** Hess. A docudrama focusing on Rudolf Hess' flight to the United Kingdom during WWII.

1:30
4 11 News
5 Love American Style

2:00
5 **Movie:** Walkabout (1971). Jenny Agutter, Lucien John. Nicolas Roeg's stunning fable of abandoned children and the innocent life of aborigines in the Australian wilderness. Moving and beautifully told.
9 Joe Franklin
11 **Movie:** China Clipper (1936). Pat O'Brien, Marie Wilson. The history of trans-Pacific airlines, jazzed up a bit.
S **Movie:** Galaxy of Terror

2:05
H **Movie:** Student Bodies

2:25
7 News

2:30
4 Uncle Floyd

2:40
2 **Movie:** The Hatfields and the McCoys (1975). Jack Palance, Steve Forrest.

3:00
4 Mary Tyler Moore
9 **Movie:** Hudson's Bay (1941). Paul Muni, John Sutton. Dull historic drama about the Hudson bay fur company.

3:30
4 Dark Shadows
S **Movie:** The Hunter

3:35
H Inside the NFL

4:00
4 Millionaire
11 Best of Groucho

4:09
2 **Movie:** Shine On, Shine On, Jesse Gil (1968). Darren McGavin, Juliet Prowse.

4:30
11 Abbott and Costello

4:35
H **Movie:** Looker

5:00
11 Biography

5:15
S **Movie:** My Champion

5:30
9 Morning Stretch
11 Open Mind

Fri., Sept. 17

6:00
2 4 News
5 Charlie's Angels
11 Laverne & Shirley
13 3-2-1 Contact
21 Here's to Your Health
31 Are You Listening
H **Movie:** The Man Who Loved Bears
S **Movie:** Foul Play

6:30
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H Inside the NFL

7:30
2 To be announced
4 Family Feud
5 All in the Family
7 7 On Location
11 News
13 MacNeil/Lehrer
21 Long Island Week in Review
31 American Short Story

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Fantastic Miss Piggy Show
11 Can-Am Challenge: Road America
13 Washington Week in Review
21 National Geographic
H Rich Little
N **Movie:** Over the Edge
S Faerie Tale Theatre
W **Movie:** The Children

8:30
5 Carol Burnett
11 **Baseball:** Yankees vs. Milwaukee
13 Wall $treet Week

9:00
2 Dallas
4 **TV Movie:** The Martian Chronicles (1979). Rock Hudson, Gayle Hunnicut.
5 Merv Show
7 Greatest American Hero
13 Crisis to Crisis
21 **Movie:** The Snows of Kilimanjaro (1952)
31 We Succeed in Japan
S **Movie:** Popeye

9:30
31 Roots in Japan
H **Movie:** Lion of the Desert
W **Movie:** Zoot Suit

10:00
2 Falcon Crest
5 News
7 Strike Force
13 Great Performances: Moliere
31 Masterpiece Theatre: Testament of Youth
N **Movie:** If. . .

11:00
2 4 7 11 News
5 M*A*S*H
13 Dick Cavett
21 Long Island Week in Review
S Aerobicize

11:10
9 Kiner's Korner

11:30
2 **TV Movie:** Hardhat and Legs (1980). Kevin Dobson, Sharon Gless.
4 Tonight
5 Mission: Impossible
7 Nightline
9 Pitfall
11 Metropolitan Report
13 **Movie:** Another Part of the Forest
21 Captioned News
S Romance
W **Movie:** Twice a Woman

12 MIDNIGHT
7 Fridays
9 You Asked For It
11 Saturday Night
21 Latenight
N **Movie:** Rock 'n' Roll High School
S **Movie:** Foul Play

12:20
H **Movie:** . . .All the Marbles

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** The Fighting Wildcats (1957). Keefe Brasselle, Kay Callard. Gangster intrigue in the Middle East.

1:00
5 Sha Na Na
11 Twilight Zone

1:15
W **Movie:** Fort Apache, the Bronx

1:30
5 Love American Style
7 **Movie:** Going Home (1971). Robert Mitchum, Brenda Vaccaro.
11 News

1:45
2 **Movie:** The Gambler (1974). James Caan, Lauren Hutton.

2:00
4 News
5 **Movie:** Dogpound Shuffle (1975). Ron Moody, David Soul. Hokey drama of losers who redeem themselves.
9 Joe Franklin
11 **Movie:** I Want You (1952). Dana Andrews, Dorothy McGuire. The Korean War disrupts the life of an American family.
S **Movie:** Barbarella

2:20
H **Movie:** Looking for Mr. Goodbar

3:00
4 Uncle Floyd
9 **Movie:** A Damsel in Distress (1937). Fred Astaire, Joan Fontaine. Wonderful Gershwin musical comedy.

3:25
7 News

3:30
4 Mary Tyler Moore

3:40
S Laff-a-Thon

3:47
2 **Movie:** Whiffs (1976). Elliott Gould, Eddie Albert.

4:00
4 Dark Shadows
11 Best of Groucho

4:10
S **Movie:** Popeye

4:30
11 Abbott and Costello

4:40
H **Movie:** Greased Lightning

5:00
11 Biography

5:30
11 New Jersey: Hispanic Perspective

5:35
9 **Movie:** Till Death (1976). Keith Atkinson, Burt Freed. Violent deaths galore.

Mon., Sept. 20

6:00
2 4 7 News
5 Charlie's Angels
9 Buck Rogers
11 Laverne & Shirley
13 3-2-1 Contact
21 Here's to Your Health
31 All About TV
H **Movie:** The Kid From Not So Big

6:30
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment

6:45
31 News from City Hall

7:00
2 4 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy

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31 Rebop
S Marvin Hamlisch: They're Playing My Song

7:15
31 Rebop

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 Black Stream
H *Talking Sex. With Your Kids*

8:00
2 M*A*S*H
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 I, Claudius
11 **Movie:** Second Wind (1976). Lindsay Wagner, James Naughton. Silly modern fable.
13 Great Performances: Carmen
21 Odyssey
31 Modern Jazz Quartet
H **Movie:** Tulips
N **Movie:** Up the Academy
S **Movie:** Looker
W **Baseball:** Cleveland vs. Yankees

8:30
2 WKRP in Cincinnati
5 Carol Burnett
31 Afro-American Perspectives

9:00
2 **TV Movie:** Maid in America (1981). Susan Clark, Alex Karras.
4 **Movie:** Coming Home (1978). Jane Fonda, Jon Voight.
5 Merv Show
7 **Football**
9 **Movie:** Dial M for Murder (1954). Ray Milland, Grace Kelly Alfred Hitchcock's exquisitely told murder plot with great twists.
21 1982 Drum Corps Championship
31 Arthur Rubinstein

9:30
H **Movie:** .All the Marbles

10:00
5 11 News
31 Mystery
N **Movie:** Premonition
S **Movie:** Barbarella

10:30
11 Metropolitan Report
21 The River in the Desert
W **Movie:** The Fan

11:00
2 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Dick Cavett
21 Tony Brown's Journal

11:30
2 Trapper John, M.D
4 News
5 Mission: Impossible
9 Hawaii Five-O
11 Saturday Night
13 U.S. Chronicle
21 Captioned News
H **Movie:** Harry's War

11:45
S **Movie:** The Hunter

12 **MIDNIGHT**
4 Best of Carson
7 News
13 Doctor in the House
21 Latenight
N **Movie:** If.

12:15
W **Movie:** Working Girls

12:30
5 Rat Patrol
7 Nightline
9 You Asked For It
11 Star Trek

12:40
2 Columbo

1:00
4 David Letterman
5 Get Smart
7 **Movie:** Silver City (1951). Yvonne DeCarlo, Edmond O'Brien.
9 Psychic Phenomena

1:15
H **Movie:** Looking for Mr Goodbar

1:30
5 Best of Midday
11 News
S **Movie:** Heartland

2:00
4 News
9 Joe Franklin
11 **Movie:** These Three (1936). Joel McCrea, Miriam Hopkins. Loose adaptation of Lillian Hellman's *The Children's Hour*, well-acted.

2:27
2 **Movie:** Get Christie Love! (1974). Teresa Graves, Harry Guardino.

2:50
5 Off the Set
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Blood, Sweat and Fear (1975). Lee J Cobb, Franco Gaspari. A young narc is out to expose a major drug operation.

3:15
S **Movie:** Moscow Does Not Believe in Tears

3:30
4 Mary Tyler Moore

3:35
H **Movie:** .All the Marbles

3:56
2 **TV Movie:** Footsteps (1972). Joanna Pettet, Richard Crenna.

4:00
4 Millionaire
11 Best of Groucho

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 Focus: New Jersey
H Hepburn & Tracy

5:50
S The Seven Wishes of a Rich Kid

Tue., Sept. 21

6:00
2 4 7 News
5 *Charlie's Angels*
9 Buck Rogers
11 Laverne & Shirley
13 3-2-1 Contact
21 Here's to Your Health
31 Women: NY Edition

6:30
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
S Faerie Tale Theatre

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Profile: Long Island
31 Comments
H Race for the Pennant

8:00
2 **Movie:** Bugs Bunny/Road Runner Movie (1979)
4 Father Murphy
5 PM Magazine
7 Happy Days
9 **Movie:** Rainmaker (1956). Burt Lancaster, Katharine Hepburn. A small town spinster is romanced by a sly visitor
11 **Baseball:** Yankees vs. Cleveland
13 National Geographic
21 Hard Choices
31 With Ossie and Ruby
H **Movie:** Rollercoaster
N **Movie:** 18 Weapons of Kung Fu
S **Movie:** Sphinx
W **Movie:** Moscow Doesn't Believe in Tears

8:30
5 Carol Burnett
7 Laverne & Shirley
31 Tony Brown's Journal

9:00
2 **TV Movie:** Hero at Large (1979). John Ritter, Anne Archer
5 Merv Show
7 *Three's Company*
13 Mystery!
21 Masterpiece Theatre· Testament of Youth
31 Humanities Through the Arts

9:30
7 Too Close for Comfort
31 Understanding Human Behavior

10:00
4 White Paper
5 News
7 Hart to Hart
13 Odyssey
21 Crisis to Crisis
31 Japan: Living/Changing Tradition
H **Movie:** Greased Lightning
N **Movie:** *I Hate Blondes*
S Romance

10:30
9 Newark and Reality
11 News
31 It's Everybody's Business
S 3rd N.Y Big Laff Off
W **Movie:** Friday the 13th II

11:00
2 4 7 News
5 M*A*S*H
9 Madam's Place
11 Metropolitan Report
13 Dick Cavett
21 Profile: Long Island
31 Focus on Society

11:30
4 Tonight
5 Mission: Impossible
7 Nightline
9 Racing from Roosevelt
11 Entertainment Tonight
13 **Movie:** Our Hearts Were Young and Gay (1944). Diana Lynn, Gail Patrick.
21 Captioned News
31 American Story
S **Movie:** All the Marbles

11:40
H Rich Little

12 **MIDNIGHT**
2 Quincy
7 Fantasy Island
9 Pitfall
11 Saturday Night
21 Latenight
N **Movie:** Over the Edge
W **Movie:** Men at Work

12:30
4 David Letterman
5 Rat Patrol
9 You Asked For It

12:40
2 McMillan and Wife

1:00
5 Get Smart
9 Psychic Phenomena
11 Twilight Zone
H Race for the Pennant

1:10
7 **Movie:** Rome Adventure (1962). Troy Donahue, Angie Dickinson.

1:30
4 11 News
5 Love American Style
H **Movie:** Agency
S **Movie:** Sex Ray

1:40
S **Movie:** Heartbeeps

2:00
5 **Movie:** Six of a Kind (1934). Charles Ruggles & Mary Boland, Burns & Allen, W.C. Fields. Classic comedy
9 Joe Franklin
11 **Movie:** Smashing Time (1967). Lynn Redgrave, Rita Tushingham. Country bumpkins come to swinging London.

2:17
2 **Movie:** Heat of Anger (1971). Susan Hayward, Lee J Cobb.

2:30
4 Uncle Floyd
7 News

2:40
S **Movie:** Harry's War

3:00
4 Mary Tyler Moore
9 **Movie:** The French Line (1945). Jane Russell, Gilbert Roland. Bubble-brained and big-chested musical romance in Paris.

3:05
H **Movie:** Which Way is Up?

3:30
4 Millionaire

3:46
2 **Movie:** The Cut Man Caper (1975) Raymond

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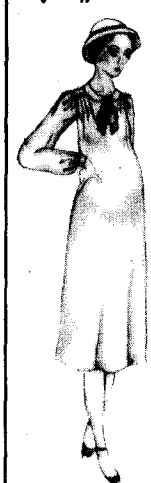

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4:00
4 News

11 Best of Groucho

4:20
S Country Goes to England

4:30
11 Abbott and Costello

4:40
H **Movie:** The Nesting

5:00
11 Biography

5:30
11 Suburban Closeup

Weekend, Sept. 18-19

Sat., Sept. 18

6:00
5 Patterns For Living
11 Barbapapa

6:30
2 Summer Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Sport Billy
H **Movie:** Headin' for Broadway
S **Movie:** The Pinchcliffe Grand Prix

7:00
2 Captain Kangaroo
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Fantastic Four
7 Wildlife Adventure
9 Make Peace with Nature
11 MGM Cartoons

8:00
2 Speed Buggy
4 Flintstones
5 Bullwinkle
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** Tulips
S **Movie:** Heartland

8:30
2 Sylvester & Tweety
4 Shirt Tales
5 **Movie:** Jungle Gents (1954). The Bowery Boys. The Boys get lost in Africa sniffing for diamonds.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
4 Smurfs
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers
21 Focus on Society
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
5 **Movie:** The Beast From 20,000 Fathoms (1953). Paul Christian, Paula Raymond. Nice sci-fi horror.
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** Pardon Me for Living

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
H Inside the NFL
S **Movie:** Mommie Dearest

10:30
2 Gilligan's Planet
4 Gary Coleman Show
31 Que Pasa U.S.A.?

11:00
2 Pandamonium
4 Incredible Hulk and the Amazing Spider Man
5 Soul Train
7 Fonz
9 All Star Wrestling
11 Hee Haw
13 Understanding Human Behavior
21 American Story
31 Humanities Through the Arts
H **Movie:** Harry's War

11:30
2 Meatballs & Spaghetti
7 Heathcliff & Marmaduke
13 Understanding Human Behavior

12 NOON
2 Popeye and Olive
4 Jetsons
5 America's Top Ten
7 Weekend Specials
9 Great Movie Cowboys
11 Life and Times of Grizzly Adams
13 Vic Braden's Tennis for the Future
21 Square Foot Gardening
31 Understanding Human Behavior

12:30
2 New Fat Albert
4 Flash Gordon
5 Portrait of a Legend
7 American Bandstand
13 This Old House
21 Old Houseworks
S Strawberry Ice

1:00
2 NCAA Today
4 NFL Week in Review
5 Sha Na Na
9 **Movie:** Charge of the Model T's (1979). Louis Nye, John David Carson. Post-WWI German Spy foments trouble on the Mexican border.
11 Robin Hood
13 Kentucky: The Ultimate Equestrian Trial
21 Victory Garden
31 Japan: Living/Changing Tradition
H **Movie:** Headin' for Broadway
W **Movie:** Little Boy Lost

1:30
2 **Football**
4 Baseball Bunch
5 Brady Bunch
7 Sha Na Na
21 Long Island Week in Review
S **Movie:** Ransom

2:00
4 Baseball: An Inside Look
5 Big Valley
7 **Movie:** Grand Prix (1966). James Garner, Eva Marie Saint.
11 Twilight Zone
13 **Tennis:** Lipton World of Doubles Championships
21 Long Island Speak-Out
31 It's Everybody's Business

2:15
4 **Baseball**

2:30
11 **Movie:** The Twisted Brain (1974). Pat Cardi, John Niland. A science student transforms into yet another beast.
H **Movie:** Cattle Annie and Little Britches

2:45
W **Movie:** Mommie Dearest

3:00
5 **Movie:** The Savage Five (1979). David Chiang, Ti Lung. Kung Fu action.
9 **Movie:** Advance to the Rear (1964). Glenn Ford, Stella Stevens. Civil War rejects in the West.
21 Sports America
31 Focus on Society

3:30
S Morning's at Seven

4:00
21 Supersoccer
31 American Story

4:30
11 Tales of the Unexpected
13 Street of Dreams: Rob McConnell and the boss
H **Movie:** Looker

5:00
2 **Racing:** Marlboro Cup
4 Mary Tyler Moore
5 Mission: Impossible
7 Wide World of Sports
9 Racing From Belmont
11 White Shadow
13 America's Black Forum
21 Wall Street Week
31 Hard Choices
W **Movie:** The Hand

5:30
4 NFL Weekly Magazine
9 **Baseball:** Mets vs. St. Louis
13 Open Mind
21 This Old House

6:00
2 4 News
5 Starsky & Hutch
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 Searchings
H **Movie:** Rollercoaster
S **Movie:** Heartland

6:30
2 4 7 News
21 Guitar With Frederick Noad
31 E.T.E.S.

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Going Straight
11 Dance Fever
13 Inside Albany
21 Lawmakers
31 Righteous Apples
W **Movie:** Newsfront

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 Up and Coming

8:00
2 Walt Disney
4 Diff'rent Strokes
5 **Movie:** Brother Rat (1938). Ronald Reagan, Eddie Albert. Dated comedy of military school cadets.
7 T.J. Hooker
13 War and Peace
21 Hard Choices
31 The Land Where the Blues Began
H **Movie:** Harry's War
N **Movie:** The Education of Sonny Carson
S 3rd N.Y. Big Laff Off

8:10
9 Kiner's Korner

8:30
9 **Movie:** Jubal (1956). Glenn Ford, Ernest Borgnine. Grim Western action.
11 **Baseball:** Yankees vs. Milwaukee

9:00
2 **Movie:** The Shootist (1976). John Wayne, Lauren Bacall.
4 **Movie:** Meatballs (1979). Bill Murray, Kate Lynch.
7 **Football**
13 Evening at Pops
21 Great Performances: Ormandy at 80
31 N.Y.U. Broadcast Lab
S **Movie:** Mommie Dearest
W Gallagher

10:00
5 News
13 **Movie:** Our Hearts Were Young and Gay (see Tue, 11:30 p.m.).
21 Great Performances: Divine Drumbeats: Katherine Dunham and her People
H **Movie:** Outland
N **Movie:** 18 Weapons of Kung Fu
W **Movie:** Lipstick
31 Crisis to Crisis

10:30
5 Black News
9 Chronicle

11:00
2 4 News
5 **Movie:** Buona Sera, Mrs. Campbell (1969). Gina Lollobrigida, Shelley Winters. Amusing Hollywood comedy of WW2 vets returning to Italy to see the son each thinks is their own.
9 Paul Hogan
11 News

11:20
13 Mystery

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt
11 Laugh Trax
S Bizarre

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TELEVISION

W Movie: Naughty Wives

11:45
2 Sportspeople

11:55
H Not Necessarily the News

12 MIDNIGHT
2 Movie: Darling Lili (1970). Julie Andrews, Rock Hudson.
7 News
9 Championship Wrestling
N Movie: Funhouse
S Movie: Lunch Wagon

12:20
13 Fawlty Towers

12:25
H Movie: Which Way is Up?

12:45
7 Movie: Flying Misfits (1976). Robert Conrad, Peter Donat.

1:00
4 Uncle Floyd
9 Movie: The Brotherhood of Satan (1971). Strother Martin, Charles Bateman. Witches terrorize a small Midwestern town.
W Four Tops in Concert

1:15
5 Movie: Survive (1976). Pablo Ferrel, Hugo Stiglitz. The struggle of plane crash survivors in the Andes.

1:30
11 Movie: It's a Great Feeling (1949). Doris Day, Dennis Morgan. Amusing story of an actor with an unwieldy ego.
S Movie: Death Valley

2:00
4 Rock Concert
H Movie: The Nesting
W Movie: Friday the 13th II

2:45
7 Movie: Merrill's Marauders (1962). Jeff Chandler.

2:48
2 News

2:55
2 Movie: Let's Scare Jessica to Death (1971). Zohra Lampert, Kevin O'Connor.

3:00
9 Movie: Love Letters (1945). Jennifer Jones, Joseph Cotten. Muddled WW2 mystery-romance.
S 3rd N.Y. Big Laff Off

3:30
4 Mary Tyler Moore

3:45
H Movie: Agency

4:00
4 Dark Shadows
S Strawberry Ice

4:30
11 Abbott and Costello

4:40
2 Movie: Your Money or Your Wife (1975). Ted Bessell, Elizabeth Ashley.

5:00
11 Best of Groucho
S Morning's at Seven

5:20
H Not Necessarily the News

5:30
9 New Age: A Focus on the Older American
11 Biography

Sun., Sept. 19

6:00
9 Straight Talk
11 I Dream of Jeannie
H Movie: St. Helens

6:30
2 Mr. Moon's Magic Circus
4 Sermonette
5 Time for Timothy
7 News
11 Christopher Closeup

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/ Heckle & Jeckle
4 Agriculture U.S.A.
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Twice a Woman
7 This Is The Life
9 Growing Years
H Movie: Cattle Annie and Little Britches
S Jonathan Winters

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
H Earth, Wind & Fire in Concert
S Mark Twain Theatre

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers
H Movie: The Irishman

9:30
4 That Teen Show
7 Best of Kids Are People Too
9 Point of View
13 Little Women

10:00
4 Positively Black
5 Wonder Woman
9 Mass
11 Doctor Snuggles
13 New Jersey Show
S Movie: Brian's Song

10:30
2 Public Hearing
4 Visiones
7 We're Movin'
9 That's the Spirit
11 Tom and Jerry

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2 Newsmakers
4 First Estate
5 **Movie:** Tarzan's New Adventure (1936) Herman Brix, Ula Holt. Tarzan joins a search for ancient treasure.
7 Page Seven
9 American Forum
11 Three Stooges
13 Great Debates
21 **Football:** Syracuse vs. Illinois Univ
H Consumer Reports Presents

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Lost in Alaska (1952). Bud Abbott, Lou Costello. So-so A & C.
H **Movie:** The Looney Looney Looney Bugs Bunny Movie
S **Movie:** Hangar 18

12 NOON
2 Ray Perkins Show
4 Meet the Press
9 Robert Schuller
13 War and Peace

12:15
5 **Movie:** Objective, Burma! (1945). Errol Flynn, William Prince. Exciting, old-fashioned heroism fighting the Japanese in Southeast Asia.

12:30
2 NFL Today
4 NFL '82
7 Directions

1:00
2 4 Football
7 Like It Is With Gil Noble
9 Greatest Sports Legends
11 Life and Times of Grizzly Adams
13 Live From Lincoln Center: New York Philharmonic, Zubin Mehta conducting.
H Teddy Pendergrass in Concert

1:30
9 **Baseball:** Mets vs. St. Louis
21 Square Foot Gardening
S Short Picks

2:00
7 **Baseball**
11 This Week in Baseball
21 Washington Week in Review
H **Movie:** The Pilot
S **Movie:** Key to the City
W **Movie:** Smokey Trails

2:30
11 **Baseball:** Yankees vs. Milwaukee
21 Wall $treet Week

3:30
13 MacNeil/Lehrer Report

3:00
5 **Movie:** The Killer Who Wouldn't Die (1976). Mike Connors, Samantha Eggar Mediocre espionage caper.
13 Fast Forward
21 Supersoccer

4:00
4 Around the World in '82
13 Wall $treet Week
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** The Cannonball Run
S **Movie:** Heartbeeps

4:30
9 Maude
13 Tony Brown's Journal
31 Inside Business

5:00
5 Mission Impossible
9 Outer Limits
13 U.S. Chronicle
31 Money Makers
W **Movie:** Tess

5:30
11 **Movie:** Samurai (1979). James Shigeta, Joe Penny. A D.A. saves the day with his martial arts skills.
13 Firing Line
21 Six-Gun Heroes
31 European Journal
S Jonathan Winters

6:00
4 7 News
5 **Movie:** Wild and Wooly (1978). Susan Bigalow, Chris De Isle. A young woman escapes prison to save Teddy Roosevelt from an attempt on his life.
9 Persuaders
31 All about TV
H **Movie:** St. Helens
S Laff-a-Thon

6:30
4 7 News
13 Odyssey
21 TV Quarterbacks
31 Searchings

7:00
2 60 Minutes
4 The Steeler and the Pittsburgh Kid
7 Code Red
9 Fight for Survival
11 Entertainment This Week
21 Profile: Long Island
31 Were You There

7:30
13 Oye Willie
21 Matters of Life and Death
31 Tony Brown's Journal

7:45
31 Tony Brown's Journal

8:00
2 Seven Brides for Seven Brothers
4 CHiPs
5 Roots of Rock 'N Roll
7 34th Annual Emmy Awards
9 Straight Talk
11 Gubernatorial Debate
13 Nova
21 Mystery
31 American Short Story
H **Movie:** Endless Love
N **Movie:** Handle With Care
S **Movie:** The Blue Lagoon
W **Movie:** The Competition

9:00
4 **TV Movie:** Men of Steel (1980). Lee Majors, Jennifer O'Neill.
5 **Special:** Peter Allen in Concert
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Testament of Youth
21 **Movie:** A Study in Scarlet (1933).

9:30
2 Alice
9 World Tomorrow
31 A Bayou Legend

10:00
2 Trapper John, M.D.
5 News
9 Jimmy Swaggart
11 News
13 Butterflies
H Country Music, U.S.A.
N **Movie:** Fraternity Row
S **Movie:** Outland

10:15
W **Movie:** The Children

10:30
5 Sports Extra
11 From The Editor's Desk
13 Doctor in the House
31 To be announced

11:00
2 4 7 News
5 **Special:** Last Word: N.Y. Senate
9 Maude
11 Odd Couple
13 Video Film Review
H **Movie:** The Cannonball Run

11:15
2 7 News

11:30
9 An Evening at the Improv
11 Weekend Sports Wrap-Up
13 Face Value

11:45
2 Sports Update
4 **TV Movie:** The Mysterious Two (1981). John Forsythe, Priscilla Pointer
7 Sports Special
W **Movie:** Mistress Pamela

12 MIDNIGHT
2 Barnaby Jones
5 David Susskind
7 **Movie:** I Love You. Goodbye (1974). Hope Lange, Earl Holliman.
11 Streets of San Francisco
N **Movie:** Handle With Care
S **Movie:** Heartbeeps

12:30
9 **Movie:** Trinity Is Still My Name (1975). Bud Spencer, Terence Hill. Rustler adventures.

12:40
H **Movie:** The Irishman

1:00
2 News
11 Twilight Zone

1:07
2 **Movie:** The Original Dragnet (1953). Jack Webb, Ben Alexander

1:20
S **Movie:** Galaxy of Terror

1:30
7 **Movie:** Lola (1971). Charles Bronson, Susan George.
11 News

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business

2:15
4 Positively Black

2:25
H **Movie:** Student Bodies

2:30
11 **Movie:** The Time, the Place and the Girl (1946). Dennis Morgan, Janis Paige. Dull nightclub drama.

2:45
4 First Estate

2:50
S **Movie:** The Blue Lagoon

2:55
2 Newsmakers

3:00
9 **Movie:** Night Without Stars (1953) David Farrar, Nadia Gray Black market murder mystery

3:25
2 Public Hearing

3:55
2 **Movie:** The Gun and the Pulpit (1974). Marjoe Gortner, Estelle Parsons.
H **Movie:** Endless Love

4:30
11 Abbott and Costello

4:35
S **Movie:** Hangar 18

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. suq. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. **(I)** MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4:00. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, filet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar; shrimp; beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I)** AE, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Sat. 6-11:30, Sun. to 10. Br Sun. noon-4. Closed Mon. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-10. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

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Advertisement

Bob Lape Program Restaurant Review

WABC Radio from 7/31/82

"My Opinion of *Cafe San Martin*"

1458 First Avenue at 76th Street
in New York City

Inch for inch this small restaurant is one of the busiest dinner locations in town because it's an excellent buy. Ramon San Martin, a gifted Spanish restaurateur, who appears to be somewhere in his teens, took a rather awkward space and opened it up with white walls, mirrors, a skylight and hanging plants. Then he filled it with well-dressed and hungry people, and treated them to a semi Spanish menu with strong continental overtones, and one of the best looking dessert arrays in town. A consistent kitchen has delivered sound value, and CAFE SAN MARTIN packs them in.

Soups range from the expected black bean or gazpacho at $2.50 to a king crab bisque at $5.00. Appetizers are all split; 5 of them hot, 5 cold, with my vote going to the garlic shrimps in a crock at $4.50. An ambitious treatment of Spanish sausages, "chorizos", found sealed in foil and cooked with pimientos and red wine is not my style at all, because the slices of sausage are much better just fried with a little lemon juice on top and the stewing in foil only emphasizes the fat in each piece of sausage. House salad was tops, with a zippy dressing of oil, dijon mustard, vinegar and heavy cream. CAFE SAN MARTIN offers a substantial paella with lobster for two people for $24.00, or various seafood combinations zarzuela de mariscos, parrillada, or Mediterranean Delight, each of them priced at $13.95. The parrillada held a ½ dozen shrimps, some ocean scallops, lobster meat, striped bass, clams and mussels in a light saffron edged sauce. A grilled filet of sole was a picture of boned splendor with cross hatches burned into the tender and white meat.

San Martin opened his menu up for those who'd rather try veal cordon bleu, roast duck, lamb chops, or filet mignon in madeira wine and truffle sauce by adding 10 taste possibilities with a continental flair. Outside the steaks and chops, many main courses come for less than $10.00 and they come along with Spanish home fried potatoes and other fresh vegetables, carrots and zucchini, for instance, or with saffron laced rice in the paella preparations. It is a well designed and neatly served meal, although the waiters are sometimes called upon for a "fandango" between the tables and spaces too close for routine passage. You too will dance for joy when it is dessert time, for CAFE SAN MARTIN has a gang of gorgeous ones, a chocolate mousse cake that is particularly moist, much more like a pudding than anything else, but happily so. There were tarts of apple, blueberry, strawberry, black cherry, and kiwi fruits on display. Along with bread pudding, a flan, marinated oranges, fresh fruits, and more.

For all that, the check for two people's dinners came to $36.75, before tax, tip, and drinks. Given the setting, the service, and the food, CAFE SAN MARTIN at 1458 First Avenue in NY, at 76th Street, richly deserves the solid patronage it's getting. If you're curious and worried about getting in, check the reservations for lunch or weekend brunch. You will find Ramon San Martin both gracious and charming, and his restaurant a pleasure. For reservations call 288-0470.

RESTAURANT DIRECTORY

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11 Early-bird D 3-6. **(M)** AE, CB, DC, MC, V

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11 Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(I-M)** AE, CB, DC, MC, V

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly **(I-M)** AE, CB, DC, MC, V

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'aqneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11 **(M)** AE, DC, MC, V

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight **(M)** AE, CB, DC, MC, V

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11 L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V

ROMA NOVA—166 E. 33rd St., 683-8027 Dress opt. Northern Italian. Spcls· baked clams verdi, tortellini al pane, fettuccine bolognese L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757 Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11 Closed Sun. **(M)** AE, CB, DC, MC, V

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996 Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L daily: noon-2:30. D daily 6-11 Pianist Mon.-Fri. 5-11:30. **(M)** AE, CB, DC, MC, V

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—** 246 Columbus Ave., bet 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401 Casual. American. Spcls: steak, barbecued ribs, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V

BISTRO BORDEAUX—407 Eighth Ave., bet. 30th & 31st Sts., 594-6305. Casual. French. Spcls: terrine of vegetables, steak with shallots, sole cressonnière. Res. sug. L Mon.-Fri. noon-3. D daily 5-10:30. **(M)** AE, DC, MC, V

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scalloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day Closed Sun. **(M)** AE, CB, DC, MC, V

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(I-M)** AE, CB, DC.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Music Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, boneless roast duckling, steak au poivre. Res. sug. L Tues.-Sat. 11:30-2:30, Sun. noon-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly Private parties. **(M)** AE, MC, V

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367 Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V

AU MANOIR—120 E. 56th St., 753-1447 Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V

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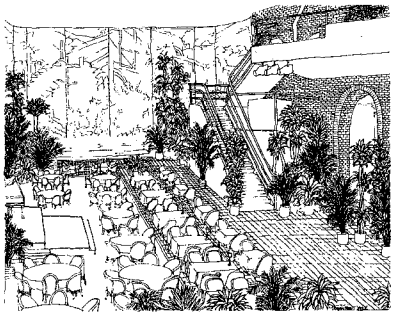

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RESTAURANT DIRECTORY

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. **(I)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental sesame chicken, Texas barbecue ribs, Louisiana shrimp fry. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly. **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

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LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V

LE CYGNE—55 E. 54th St., 759-5941 Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11 Closed Sun. **(E)** AE, DC.

LE JARDIN—248 E. 49th St., 355-1810. Casual. Country French. Spcls: boudin de fruit de mer, selle d'agneau en croûte, confit de canard. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 20 Closed Sun. **(M)** AE, CB, DC, MC, V

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11 Closed Sun. AE, CB, DC, MC, V

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11 Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11 Closed Sun. **(M)** AE, DC, MC, V

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11 Closed Sun. **(E)** AE, CB, DC, MC, V

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7 Valet parking from 7 Party room avail. by advance res. **(M)** AE, CB, DC, MC, V

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Jacket required. American-Continental. Spcls: pork chops Polonaise, shrimp scampi, asparagus au gratin, steak. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties for 50. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly **(M)** AE, CB, DC, MC, V

SAITO—305 E. 46th St., 759-8897 Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5.30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. **(I-M)** AE, CB, DC, MC, V

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11 **(I)** AE, DC, MC, V

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11 Closed Sun. **(I)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, lamb chops. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11 Closed Sun. **(E)** AE, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer outdoor garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2-12:30 a.m. **(M)** AE, CB, DC, V

BOMBAY PALACE—30 W. 52nd St., 541-7777 Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5.30-11.30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sat. **(M)** AE, CB, MC, V

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11 Complete D. Closed Sun. **(I-M)** AE, DC, MC, V

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Reduced parking after 5 p.m. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-3. D daily 3-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097 Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed thru 9/14. **(M).** AE, CB, DC, MC, V

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. Complete L & D. **(I-M)** AE, DC, MC, V

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V

IL GATTOPARDO—45/49 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V

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LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M-E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

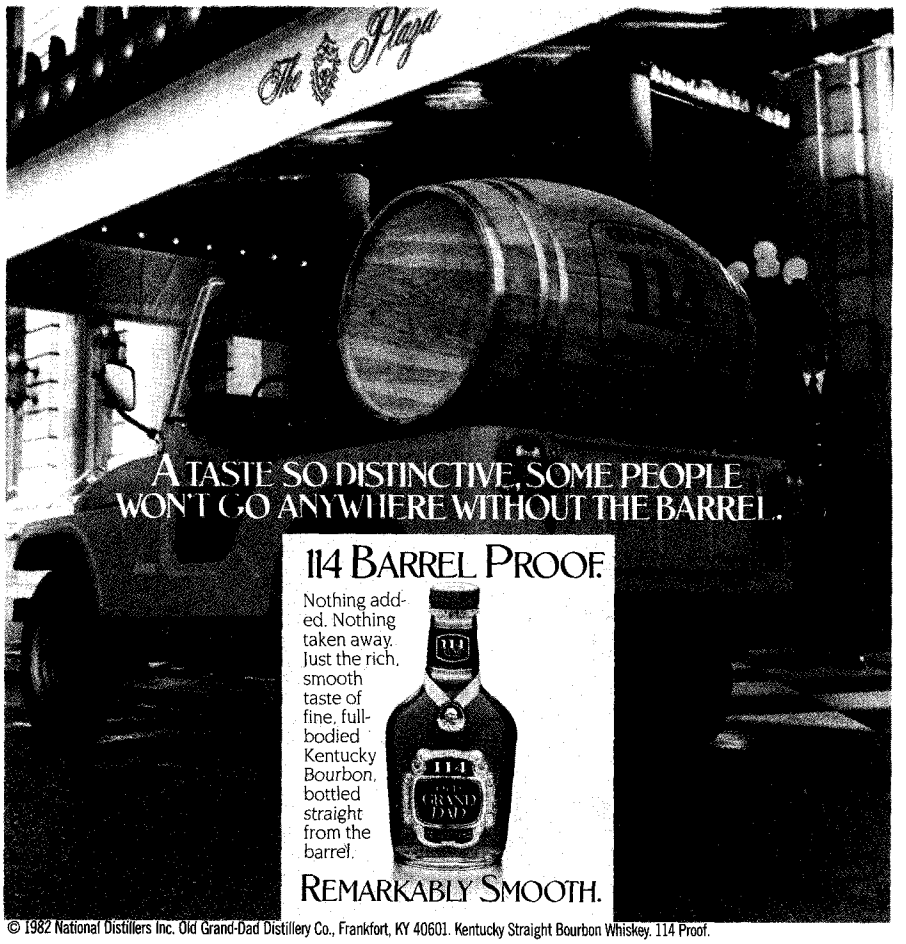
SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.



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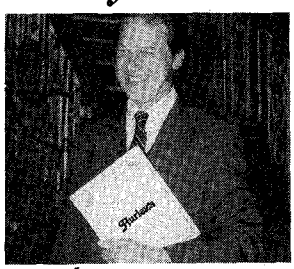

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57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. **(M)** AE, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. 10-4 **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la

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Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. *Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon.* **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. *Jacket & tie required. French. Spcls: roast* duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zuc*chine, costolette alla Milanese, pollo alla Tino. Res.* nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

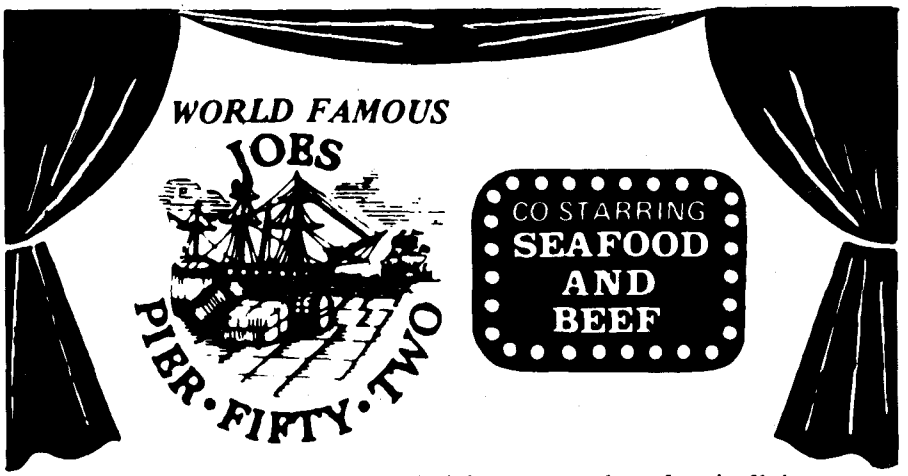
AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L *Mon.-Sat. noon-3. D daily 7-11. Br Sun. noon-3.* **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Sat. noon-3. D daily 6-11. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. **(M)** AE, MC, V.

BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, cama-



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roa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br Sun. noon-5. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed thru 9/20. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar; shrimp; beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-mid-

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night, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. (I) AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Enclosed sidewalk cafe. (M) AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also 2133 **Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. (I-M) AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. (M) AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. (M) MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

Queens

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. (M) AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. (I-M) AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

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Satyricon, Many thanks for the chance to work with a great cast and crew! Paul

Happy 24th Birthday To my uncle's brother's son. Love, TURN OF THE CHEEK.

MRV, You Are Such my little honey baby! ETC.

Dear Judy: Sorry I missed your birthday. Still love you! Vinnie.

Eric & Joan—How are things down SoHo way? Call me? Mom.

Small Change, Anytime you need some call me. You're UNFORGETTABLE. Always and Forever.

Davey'O From the 74th street bus stop - until now - I thank you. Lil Tusch.

Mommy- Without you I'd be nothing - thank you! All my love- Cheryl.

To my Moe- Grrrr.... I love you - Love, Dondi Nose.

Daddy- You mean so much to me. Happy Birthday (10/3) I love you forever Katherine.

YiaYia- We missed you lots! Happy Birthday (9/10)- Love, Bill, Daphne, Katherine, Harriet and Georgia.

From my heart to yours..... I love you a lot! 1/30/78...HIJK.

Mary Lynn, Krisan, And Stacy- Just a little note to tell all of you that I love you and like you. "FATTY MIKE".

Mrs. Elizabeth Aselin Blose Happy Birthday Mom! All my love and kisses, Mary Joe.

To the best mistress in the world—from your loving dog, Mitchum

Congratulations to the Forest Hills grandparents the second time around. M.S.S. we all love you.

Lynne, Barry and Matthew S., you made us proud. We all love you, from the Slevin Crowd.

Happy Birthday David S. Hope #23 is a good one. Love J,K,L,A,H,K,D&H.

Mr. G. - From the hills of GB to the shores of Fl your stories certainly make dinner entertaining.

Scruff - I like it, but can't wait to see what H of A says.

To Carol C. From all your friends at New York. London will never be the same!!

To Bob R. Contrary to popular belief, You are good looking and do know good Wine. Love Little H.

To Richard C. Like the song, You are always on my mind!!

To Jane and Anne Happy Birthday from Elaine, Tony and Jill

Kurt Happy Birthday. Getting older is getting better!

LD- My Pup Forever. Ike.

Dearest One - All my love evermorely so. 4 Eva is a long, long time. JM.

Hey Punkin'! Happy Almost 4th. I Love You. CC.

Happy 1st Birthday Jacob Love Molly And Mark.

Barry - I'll Always remember the beginning in "Sid's Pants." I loved you then and more so now. Lisa.

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Dad And Ellie Thought I'd Make You The First Couple In Rockledge To Make The Soon To Be Infamous Strictly Personals. Your Number 2 Son.

Claudia And Matthew - Good luck in your new school year. Love, Daddy.

Barter - Recording studio will provide studio time in exchange for expert cabinet maker.

Barter Situation - Good typist needed part time in exchange for recording studio time.

Lovely, Neutered Cats. Also cute kittens. All vet checked. Will deliver. Call evenings.

Apple Health Club Membership for sale. 23 months left. Call evenings.

Two Altec Studio Monitors (Bif Red); 1 pair of DBX Comp. (model 160). Call AM/PM.

La Cuisine Offers cooking classes in French Cuisine taught by a professional chef. 522-3074.

Mary And Jefro- Good luck in your new house. Sorry I can't be there for the house warming party. MR.

Mike And Teresa Hey There. Thought I'd Put In A Little Message To You Two. Hope Everything Is Fine. Take Care, Mike.

Christina M. & Steve C.- Married 9/5/82. Best Wishes! Joanne G.

Judy, I'll be coming down soon. Love, Tony.

Nick And Nan Thanks for the help in getting started. Love You, Michael.

Nancy, Let's dance. Pharoah Frank.

Joan & Bill M. Give My Regards to Big Ben. Bon Voyage - Evelyn.

Dearest Jean - Wow! What a weekend. Can't wait until the next one. I love you, Jeff.

Zeta Psi-Gamma: Knock 'em dead at rush. You're always No. 1. Good luck. Moose.

To Dick SMILE, SMILE, SMILE! Wow how we love that SMILE!! The JG Melon Girls.

Alvin Ragweed loves Timothy O'Rhinoceros Skankweed.

To Louise M. Better known as LULU, You are overdue for a visit to New York!

To Jane and Anne Happy Birthday From Elaine, Tony And Jill.

Jim-"You don't have fun if you don't take chances." Luv ya! Theresa.

Regan, you're one of a kind (thank God.) Puddinghead.

Harris -- Happy Belated Birthday. We don't care how old you are. Love, your family.

Happy Birthday, Pearl. All the best. Your Mah Jong Pals.

Happy Birthday Deborah- You're a STAR in our eyes. Love-Mom, Cheryl, Frank,Alison.

Get Well Ricky, You make us sad when you're ill.

Grinch, Gator, And Mastadon- Its never too late for spring cleaning! Dale Maxville.

Happy Anniversary Roz and Larry. All our love from your maid of honor and husband.

To R.G. I love you truly. T.F.

To Lee Better late than never - HAPPY BIRTHDAY! E. and K.

Sultan And Muffy: Here's to a great life together! Love, The Pasha and Princess.

Stacy Samantha G. Here's to You! Steve and Barbara.

Nannie, Frank, Sue and Ned: Thanks for the beautiful Sandy Neck weekend. Harry, Bob, Jen and Suse.

Sy- Happy Birthday from Naomi, Joey, Ivy and Liz.

Russell W. Happy Birthday, Joanne G.

Chaamel - Best Wishes in your Freshman Year of High School. Mommy and Daddy.

Kevin B.- Good Luck In Your new Home. Evelyn.

Forte! Happy 28th! Love, Forte.

Nancy! You don't look a day over 25.

Bon Voyage Eddie H. Enjoy Europe But Remember All NY Has To Offer. Bernice D.

April, don't eat too much pasta. Bon voyage. The girls (plus Jeff.)

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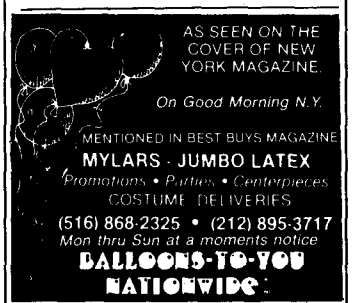

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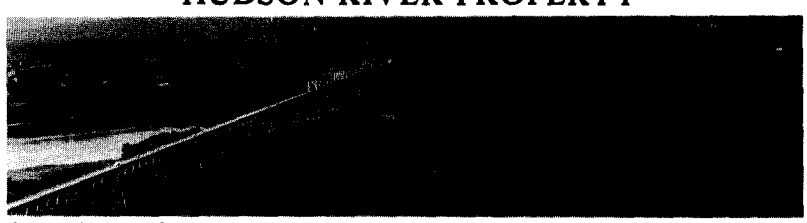

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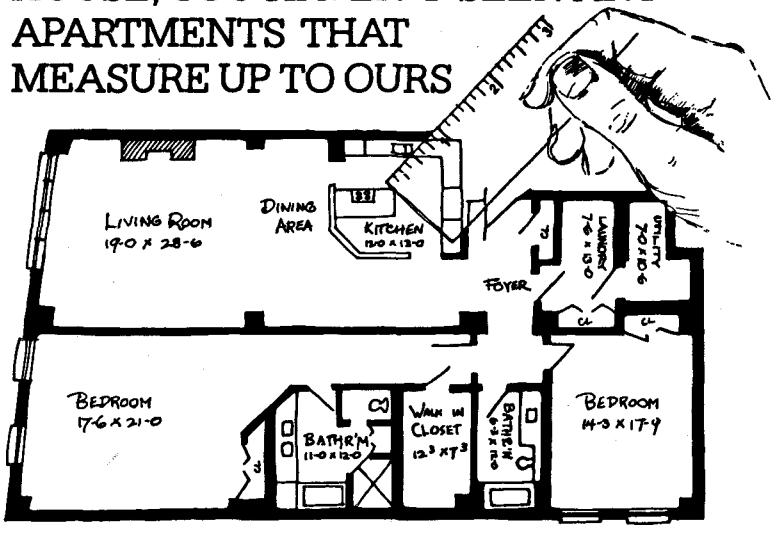

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 454

BY MARY ANN MADDEN

We have taken a meeting with the enemy, and they are ours.

To die, to sleep; to sleep; hopefully to dream.

How do I love thee? Okay—let me count the ways.

It was the best of times; it was the worst-case scenario.

Above, updated and downgraded. Competitors are invited to select a familiar phrase, title, or what-you-will altered by the substitution or addition of a grotesque but trendy word or phrase.

Results of Competition 451, in which you were asked for the opening sentence of a bad novel.

Report: Many Muffies. Muffys? Anyway, just skillions of, like, you know, preppie stuff. Also, sunrise. Lots of sunrise. And nuclear things. Space flights. Hi-sci-fi. Really. And actresses coming to the Big City filled with suitcases and hope. And scary stuff. Like gothic. Grossed me out. Not that they weren't *good* or anything. I mean they were really good. Really.

First Prizes of two-year subscriptions to "New York" to:

It was, he thought, a civilized room, with its good post-impressionist art and mahogany walls; only the nurse stationed behind the Regency escritoire reminded him that this was a doctor's office and that he had come here in hope of a miracle.
Larry Laiken, N.Y.C.

The bitch Daffodil had only one litter, and the litter had only three pups: the two timid ones and Odysseus the adventurer.
Anne Brett, Los Angeles, Calif.

Cannes was still busy cleaning up the debris from the film festival when I checked in at the stately old Carlton, where tomorrow I would kill François Remy.
Mark Wolfson, Spring Valley, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

It is raining at Merriman Park.
Peter S. Schwartz, Danbury, Conn.

The sandpipers crisscrossed the beach with great purpose, meticulously avoiding not only the tide but also what the tide brought in.
Jay M. Tischenkel, North Miami, Fla.

"Good heavens," said the great man lying in a Moroccan dressing gown under the table in his Chinese drawing room. "Who are you, and don't you know the public are admitted on alternate Wednesdays?"
Al Gasbarini, St. Catherines, Ont.

At the captain's table, Felicity noted that the count shifted his fork like an American.
Sarah Plowman, Allston, Mass.

And Honorable Mention to:

It started out like any other day in Mellonville, so ordinary that no one even noticed how strangely the insects were behaving.
Eileen Watkins, Elizabeth, N.J.

She was beautiful, all right, beautiful and dead—but what was she doing in my inversion boots?
E. L. Schlotter, Pittsburgh, Pa.

"Not much of a town," said Bud Towley, leaving the train, "but it might be just the place for a new start."
Ted Berkelmann, Bronx

Irina Townsend walked into the boardroom the way a cat stalks its prey: long, lithe, and dangerously beautiful, her cold, green eyes casually surveying the men before her as if they were so many pawns in an offhand game of chess.
Francesca Ruemer, N.Y.C.

Randolph's long legs grazed against the gazebo wall as he pivoted to face her, allowing the last rays of light to reveal his crossword puzzle and the erasures that symbolized his uncertainty.
Amy Berg, Woodside, N.Y.

Although the plane was warm, Linda could almost sense the chill in the night air below as they began descending to land, and she shivered and snuggled deeper into the folds of her Blackglama coat.
Jean Lewis, Los Angeles, Calif.

Peter Myers settled into his seat on the executive flight to San Francisco and raised a strong, suntanned hand to signal the stewardess for his usual appetizer: a small shot of the very best bourbon—neat, no chaser—the perfect symbol of his terse, carefully ordered life.
F. Kelly, N.Y.C.

Although not fully skewered by Cupid's arrow when told, "I'm a flight attendant, not a stewardess," young Septimus nonetheless felt its accurate impact.
Lynn S. Ellner, Richland, Wash.

"I don't believe we've met," said the governor, but he was wrong.
Grace Frary, Dumont, N.J.

There were only two people in the world who could help me now, and, coincidentally, here came both of them, striding through the tall grass toward my carriage.
Robert K. Christenberry, Red Bank, N.J.

I know that I shall never forget that morning when I saw Millicent stretched out in her usual sunny spot by the pool but this time entirely unresponsive to an army of flies on her golden skin aswarm.
E. C. Pier, Whitingham, Vt.

She stared at the handsome customer's credit card and exclaimed: "That's amazing—my name is Lee Matthews, also."
Selma Ellis, Glenview, Ill.

It had been raining steadily all year.
Phyllis Katz, Los Angeles, Calif.

"Odd sort of pet," mused Cyril Mountjoy on rumour that rich Aunt Flora had fallen for a Texas wildcat.
John Mihnos, N.Y.C.

Throughout my father's funeral, my socks kept falling down.
Brick Tangiers, Somerville, Mass.

The one thing Jade Prescott knew for sure was that she hated Garvin Russo, with his cruelly carved lips and cold, condescending blue eyes, and she would never allow him to take over her father's international cosmetics company.
Bevlyn Kaukas, Fairfield, Conn.

"Okay so far," I smiled my last little joke to myself, as I hurtled past the eighteenth story of the skyscraper I had vowed never to build.
Edmund Conti, Summit, N.J.

New York may well be the loneliest city in the world.
Robert F. Skupien, N.Y.C.

"I walked into the Star's Delicatessen the way I do every morning to buy my iced coffee," she told him with a smile.
Linda Konner, N.Y.C.

"Magnus ab integro saeculorum nascitur ordo" didn't mean one damn thing to me.
David G. McAneny, Lansdowne, Pa.

On a steamy August morning in 1891, Sergei Yurachev rubbed his eyes and rolled off the old suitcase he was using as a pillow and

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scrambled up to the deck to see the famous statue that was to welcome him to America.
Miles Klein, East Brunswick, N.J.

My story, like most others, starts at the beginning.
Mike Eakin, Chicago, Ill.

Let's start at the beginning.
Jay McDonnell, N.Y.C.

Yvette was popping corn in the kitchen, and as I sat there the smell took me back—back to my first encounter with the "Matinee Movie Murderer."
J. David Felmet, Dayton, Ohio

"Et in Arcadia ego, likewise," I mused, looked back through the coach window at Poindexter Hall sitting deceptively peaceful and serene in the shimmering moonlight.
Ann Locke, Key West, Fla.

Where to begin?
Mark S. Schlossberg, Columbia, Md.

Thomas A. Burton was depressed on his thirtieth birthday—he realized he would now have to vote Republican, complain about taxes, and no longer trust himself.
Bob Kopac, Poughkeepsie, N.Y.

Chapter I: I am born again.
Louis G. Courie, Mobile, Ala.

On a moonless night, when the winds howl around the ruined castle at Balacwnygaj, the villagers still swear they hear Megan Fsterthorpe keening over the terrible evil visited upon her by her uncle, Sir Harry Lawghtergyll, 600 years ago.
Physics Bldg., S.U.N.Y., Albany, N.Y.

"I am Fyodor," he sneered loathingly, "Count Igor von Kalansky Turkevich, cousin to the Czarina, possessor of heroic bloodlines that began centuries before you ignoble peasants raised yourselves out of the mud and put boots on your feet."
Richard P. Monley, Birmingham, Mich.

Call me Mr. Accounts Payable.
Mary Youtz, Jackson Heights, N.Y.

Snowflakes waltzed in the February gloaming, aimlessly twirling about like dandruff with no shoulder to lean on.
Marlene Anderka, Somerville, Mass.

Where does one begin?
Soby, N.Y.C.

All of this has been told many times before . . .
Rita Brown, Potomac, Md.

All things considered, it was a morning he could have done without: a letter from his son saying he had been expelled from Choate, the $2-billion line of credit essential to fend off the takeover not forthcoming, and now his mistress had called to say she thought she was pregnant.
John Kasdan, N.Y.C.

Eroica, when a youth, had a dream that he flew the night sky with the Valkyries.
Andrew A. Feeney, South Dartmouth, Mass.

Her personality leaped out at me like a lizard's tongue snapping up flies.
Nancy Lopatin, N.Y.C.

She was a good-for-nothing who, before becoming a nobody in death, wanted one day to look back on having been queen of the silver screen or having been taken for queen of the silver screen.
Wendell Freeland, Tucson, Ariz.

I sat quietly counting the grains of stucco as they fell from the porch wall.
Sherman Martin, N.Y.C.

Dust-moted sunlight slatted through the unfamiliar blinds, causing me to awaken blinking, then focus on the bedside calendar in confusion and disbelief: printed in *French? Avril?* 1990?
J. B. Snyder, Los Angeles, Calif.

"Well," said the duchess.
Ronnie Nathan, N.Y.C.

Gurfyl Curfurfyl McMyrful was the littlest of Santa's helpers.
Gregory Greenberg, N.Y.C.

I knew that sooner or later my young bride would find out about my brother Clive—that Clive still occupied the upper floor of this house, and that he and I had been born Siamese twins.
Douglas Soderberg, Pittsburgh, Pa.

Today I took the boat out farther than before, out to the clear cold water over those vast oyster beds that had been, so recently, called Brooklyn.
Richard Helfer, N.Y.C.

All my life I've been waiting for the laughter to die down.
Mark W. Fenske, Chicago, Ill.

And on the seventh day, God did not rest; He created Melissa Osborne.
Tom Frenkel, Woodridge, Conn.

I had lived with the duck for more than a month before I realized that it could talk.
Sheila B. Blume, M.D., Albany, N.Y.

If there was any other way to avoid telling her that he didn't love her—had never loved her, that he felt more comfortable in the company of men, that the Barcalounger which was missing from the rumpus room had been stripped and sewn into a pair of chaps and a vest, that she could have the house and children (he would take the boys on weekends) and the dog—he would; he was lost and confused and trapped in a life he hated; all the while he unconsciously fingered a whetstone and his MacGregor fishing knife.
P. Cleary, N.Y.C.

Competition Rules: One entry only should be sent to Competition Number 454, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 24. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 18 issue. Out-of-town postmarks get three days' grace. **Postcards only, please.**

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The MG Foundation is giving hope to Esther and over 100,000 other myasthenics. And through the foundation's Weeb Ewbank/Lamar Lundy Fund for Research in MG, we may someday discover a cure.

Please help us with your tax deductible contribution. Your support will help give hope to all myasthenics.

Tony Randall
National Campaign Chairman

THE MYASTHENIA MG GRAVIS FOUNDATION
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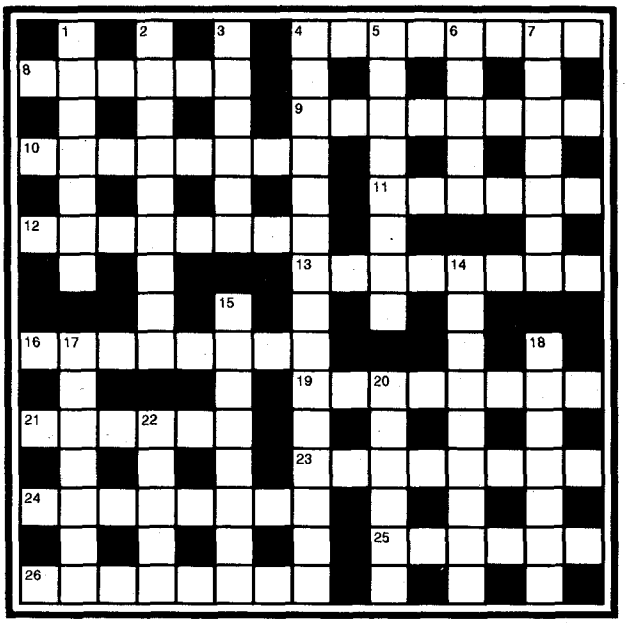
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 A busy sound, or maybe it's coming from a comic writer. (8)
8 American article lost in the old kingdom. (6)
9 Don't bore everyone? How boring! (8)
10 Quicker way demanded from the barber? (5, 3)
11 Abuse in society last month. (6)
12 Obstructive action ordered about canal feature. (8)
13 Holiday up north for the swineherd? Yes! (8)
16 The gunman's poet? (8)
19 The choir sit in it—very significant! (8)
21 It changes shape in a beam, love. (6)
23 I make a mistake in trophies for the entertainers. (8)
24 Fine speaker I love to make up a composition. (8)
25 Makers of Shakespearian comedy? (6)
26 Unequalled, unlike the Upper House! (8)



Down

1 The height of Communism in Surrey? (7)
2 Hardly a leader of fashion in the field! (9)
3 First-class stuff turns up with the girl. (6)
4 Go to excess while visiting the Empire State and Chrylser buildings? (3, 3, 4, 5)
5 Contract for the union. (8)
6 Intervals useful for snooker players. (5)
7 Thus mail goes out to a country. (7)
14 Many start to roar, sure—but somehow they look after weapons! (9)
15 Greed is a cause of quarrel. (8)
17 Compunction about the code. (7)
18 Give a different shape to soil around half the stones. (7)
20 Sister goes outside the night before to solve riddles. (6)
22 Don't go out in a fit of sudden terror. (5)

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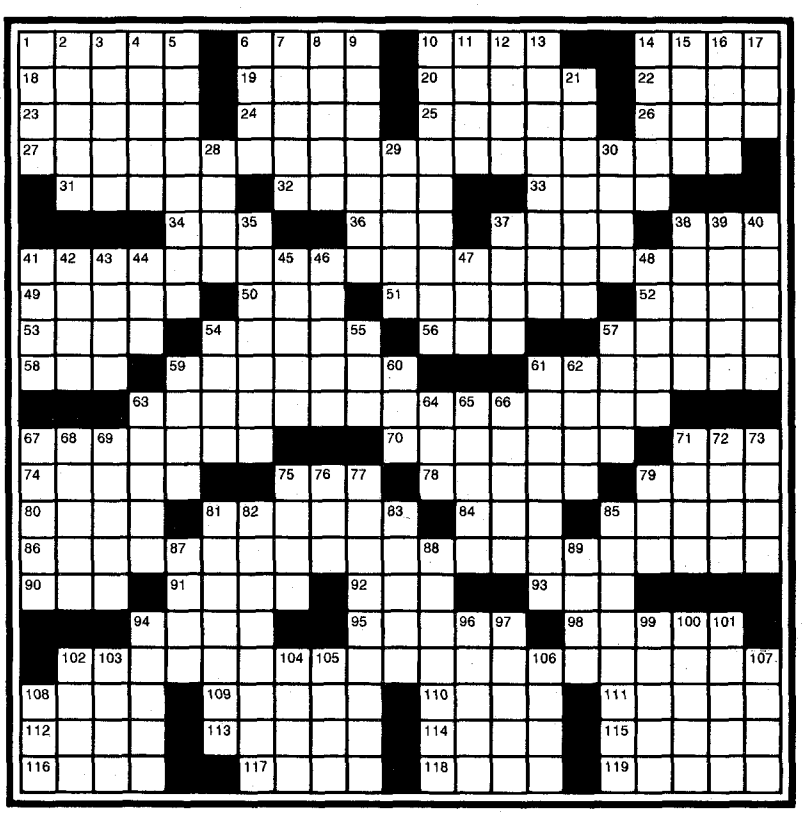
'WAXING PACIFIC': CUE CROSSWORD / By Maura B. Jacobson

Across

1 City of French Flanders
6 Bob's cohort
10 Olsen namesakes
14 Kin of etc.
18 Au revoir
19 Lamb's pen name
20 Alida of films
22 "The Aba —— Honeymoon"
23 Disjoin
24 Oodles
25 Of the wind
26 Wild goat
27 Start of a verse
31 Dogie catcher
32 "Chronicles" family
33 Sgts., e.g.
34 Stevedores' org.
36 Kiltie's refusal
37 God, in old Rome
38 Abbr. for McGovern
41 Verse continued
49 Wading bird
50 Assamese silkworm
51 Provoke
52 "Till death —— part"
53 Tobacco kiln
54 In reserve
56 Cry out loud
57 Knightly garb
58 Part of M.O.M.A.
59 Investigators
61 Medicos
63 Title of the verse
67 Set free
70 Shocks
71 Hat for Ataturk
74 Winglike
75 2 on the phone dial
78 Fur magnate
79 Aged Berliner
80 Weapon for Rocky
81 Persian Gulf native
84 Sawbuck
85 Jan of S. Africa
86 Verse continued
90 Big ——, Calif.
91 Showy dance steps
92 Snow, to Burns
93 Doves do it
94 Cal or Georgia
95 Protest demonstration
98 Declaim
102 End of the verse
108 Née
109 Oleoresin
110 Hindu goddess
111 Python of satire
112 Coax
113 Getz and Laurel
114 Seeing red
115 Water growths
116 The —— the limit
117 Wynken's "boat"
118 Opposite of stet
119 Requires

Down

1 "Amo, amas, I love a ——,"
2 Standard of perfection
3 Wife of Augustus
4 City on the Aire
5 Of the Old World and the Orient
6 Composer Bartok
7 One of the Masseys
8 Lustrous
9 Fuel receptacle
10 Supervisors
11 Neighbor of Rheims
12 Fitzgerald
13 Dieter's goal
14 Does film-cutting
15 Verboten
16 Partner of aid
17 Not strict
21 Beverage cooler
28 Bump suddenly
29 Nebraska metropolis
30 Pill allotment
35 Breathtaking
37 Smear
38 Gadget
39 Biblical witch's home
40 Incense emanations
41 Command to Black Beauty
42 Get wind of
43 Quondam
44 Forget-me- ——
45 Pygmy antelope
46 Amusement park features
47 Go courting
48 Gives pain
54 Greek war deity
55 —— long (soon)
57 Galatea's lover
59 Use a rosary
60 Concorde
61 Devilish
62 Glacial ridges
63 —— Amboy
64 F.D.R. measure
65 Seats at bridge
66 Toned down
67 Log floats
68 Statesman Root
69 Amplifying beam
71 Goof
72 Rebuke to Brutus
73 Gusto
75 Endings for temper and passion
76 French shindig
77 Transversely
79 A Vanderbilt
81 Cheese pies
82 Paving materials
83 Ephesus's locale
85 Second- —— (kind of burglar)
87 Breslau's river
88 Grasshopper's relative
89 Chamber
94 Adjusts the spinet
96 Rhone feeder
97 Form of fiction
99 Soap plant
100 Bit of color
101 Inward, in anatomy
102 Actress Susannah
103 Bacchus's bash
104 Jacob's first wife
105 Between K and P
106 Brood of pheasants
107 Hides the gray hairs
108 Kramden's vehicle



Solutions to last week's puzzles appear on page 172.

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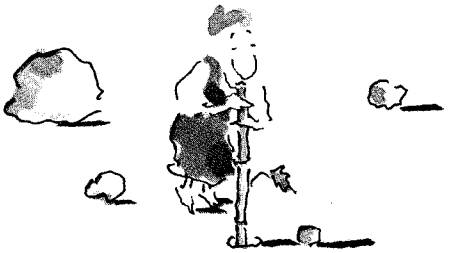

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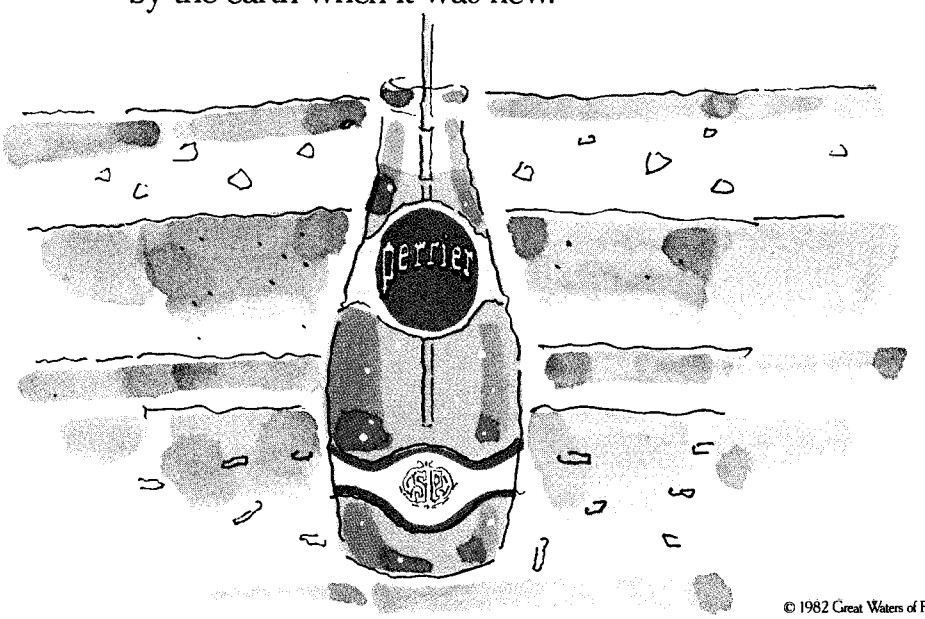

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HARD TO TOP.

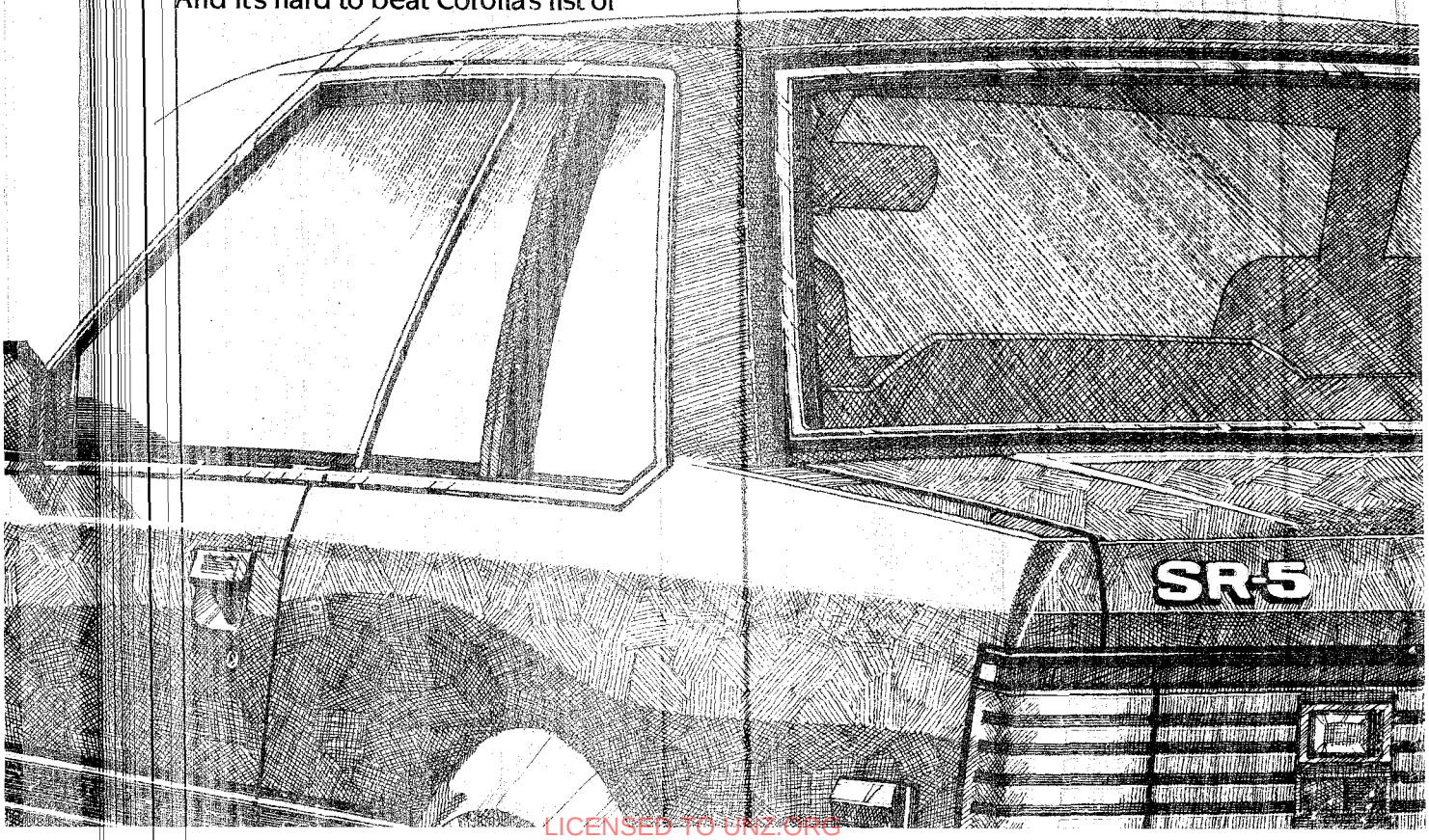
Do today's cars look like they all popped out of the same mold to you?

Maybe what you want is a Corolla SR5 Hardtop. It's hard to top that classic notchback roofline if you want to stand out from the crowd.

And it's hard to beat Corolla's list of standard equipment if you want to get away from the crowd. There's a peppy 1.8 liter 4-cylinder engine. 5-speed overdrive transmission. Or Toyota's optional 4-speed automatic overdrive that cuts engine noise and wear at highway speeds.

Inside, this Corolla is top-of-the-line. There's full instrumentation, including an electric tachometer. AM/FM/MPX stereo radio. Tinted glass. Even an optional sun/moonroof, to top it all off.

So if you want to rise above the crowd, head straight for the top—the Corolla SR5 Hardtop!



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